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LITERATURE.

Thomas Poole and his Friends. By Mrs. Henry Sandford. In 2 vols. (Macmillan.)

THIS book was well worth writing, and it has been written well. It was worth writing for Poole's sake, perhaps also for Wordsworth's sake, and certainly for the sake of Coleridge. Tom Poole is a man of no particular interest in himself. He wrote nothing of value, and he did nothing of much consequence. But he occupied the mind of Coleridge a good deal at one period; and if it is worth while knowing Coleridge, it may be worth while hearing about his friend. The friends of an interesting man need not be as interesting as himself, but yet more interesting than most men; and, certainly, Tom Poole was worthy of the friendship that is now his chief distinction. If one wished to measure his intellectual worth, it would not be necessary to go farther than to compare him with ninety-nine out of the hundred of men in his walk of life to-day.

Poole was a tanner, and was very fully immersed in his occupation at one time, employing his superfluous energies in writing or revising the article on tanning for the third edition of the *Encyclopædia Britannica*. His tastes were literary, and his learning was not contemptible. His early friends were a band of young and penniless men, who had nothing better than their brains to recommend them. This does not make a formidable muster of recommendations, but they ought to suffice; and the man of whom so much may be said has as much right to be glorified in two volumes of reminiscence as many a charlatan who has made a bigger splash.

The Coleridge interest in this book is strong, and many new letters seem to be printed; but I do not know that any material addition is made to the known facts of the poet's life. The Pantisocratic scheme is discussed in a letter of Poole's with more fullness and more temperance, but with hardly less sympathy, than in the documents we have hitherto possessed. A rather sad episode is added to that story of a day-dream in the occasional glimpses we get of the after-life of one of the youthful dreamers. It is but a feeble vision that does not leave some effects for good or bad; and the vision of communism on the Susquehanna, which only strengthened Coleridge's intellectual sinews, seems to have so shrunk those of poor George Burnett that he halted ever afterwards. His life, which was opening fairly enough when the wild dream came to him, appears to have been wrecked by it. It surprises me that Coleridge and Southey, who must have known of Burnett's bankrupt fortunes, and cannot have been blind to the chief causes of the poor weak-

ling's failure, made few or no references to him after the Pantisocratic scheme had lapsed.

With many details of Coleridge's domestic life that are both old and of no value whatever in themselves, there are in these volumes just two facts of great importance brought out with even more painful clearness than before. The first is the fact of Coleridge's extreme poverty in the early days of his marriage. If there is one thing clearer than another it is that this poverty was not due to any want of industry. It seems that on the failure of the *Watchman* a number of Coleridge's friends subscribed five pounds apiece, and sent the money, together with an address, on the day of the last issue. The address is pitched in a high key; but, under many extravagant phrases, there is no mistaking the burden of its message, and it is this—Coleridge has worked hard against heavy odds, he has sacrificed much to his principles, and he is in a condition approaching to penury. I dare say it would be easy to exercise a little cheap wit on the address, and point to the clause wherein the poet is said to have "united himself to her he loved regardless of every other consideration"; but it matters very little whether a rich widow had made an open tender for the hand of Coleridge, or his Sara was a purchase made conditional upon the payment of an annuity of £20 a year to the mother from whom she was taken. Certainly, literary adventure to Coleridge in those days was "bread and cheese by chance." I doubt if there is anything more pitiful and at the same time amusing in all biography than that long letter written by Coleridge to Poole on the relative attractions of Stowey and Acton as places of residence. I hardly know whether one ought to laugh or to cry over it, and, perhaps, I may say that I have done a little of both. It seems that Coleridge was then living at Clevedon, and his household consisted of his wife and her mother, his child Hartley, and Charles Lloyd. His income appears to have been at the rate of two pound eight shillings a week, of which thirty-two shillings came from Lloyd for board and lodgings and three hours of tuition daily, and sixteen shillings a week from certain "magazines." This represented comfort and content to Coleridge; but Lloyd's father began to grumble, and talked of requiring his son to abandon learning and choose a profession. The uncertainty of the future led to various vain attempts to become tutor to young children, and Coleridge was willing to remove to Derby for so doubtful an appointment. Eventually, Poole proposed that the Coleridge family should remove to Stowey, and take a cottage there that contained three rooms and had an acre and a half of "ground" about it. This was so entrancing a prospect that Coleridge instantly set about a rearrangement of his household on the basis of such a future as Stowey held out. Probably Lloyd would not be there, and so his thirty-two shillings would be missing; but there was the ground, and it would bring them all they wanted except clothes and money for rent. Coleridge was to learn agriculture; Poole was to teach him. Every day from daylight to dark he was to toil on his plot and rear potatoes and cabbages and wheat, and in the evenings he was to earn his sixteen shillings a week from the magazines for the two

necessities that even an acre and a half when tilled by the poet would not provide. Coleridge was all ardour for the venture, and Sara was enthusiastic; but Poole began to have misgivings, and urged the rival attractions of Acton. Then did Coleridge pour out his soul in a letter of remonstrance, appeal, and agony. Had Poole cooled in his friendship, or did his mother disapprove of their projected neighbourhood? In any case, it was a blow more terrible than words could describe that this fair future should be withheld from him. Poole's letter he kept back from his Sara; his own reply he would not read to her; to look into his babe's face he would not dare; to sleep at night he could not attempt. The loss of an acre and a half of ground, a cottage with two habitable rooms but no firegrate, sixteen shillings a week, and the society of Tom Poole, was an eventuality that called forth one of the very finest letters ever penned by any man. And that letter was written by the biggest, broadest genius of our century.

The other fact of Coleridge's life that is developed by this biography is the fact of his wretched health. Some of the letters describing his sufferings are among the brightest in these volumes—less sentimental, less whining, and more manly than certain of the letters on the same subject addressed to Cottle and Sir George Beaumont. It is abundantly clear that Poole did not suspect Coleridge's opium-eating; until long after it had become a habit. In this regard he was no more than abreast of Cottle, who did not realise the truth until about 1814; and Southey, who cannot have known it. When Coleridge left England for Malta. This does not show that Coleridge practised any concealment. The simple and obvious truth is that he made no disguise whatever of his constant use of the Kendal Black Drug. I am quite satisfied that he need not have practised deceit in the moderate or even immoderate use of that nostrum. In a cottage not far from Greta Hall I recently came upon a magazine of the period, published, I think, in Kendal; and it contained in conspicuous type an article on the many virtues of the Lancaster Black Drop, with a full account of its ingredients and the best method of home manufacture. Clearly the pernicious drug held the place of linseed tea or Spanish juice in the homes of the Cumbrian peasantry. We know that Coleridge recommended it on every side and for nearly every ailment. No wonder if he were the first to realise how fatal was the habit which the constant use of it had fostered.

But the chief interest of this book for me is in the picture it presents of a friendship between two men. Mrs. Sandford says truly that Tom Poole had the gift and faculty of friendship. Coleridge had it in no less a degree; and I do not know where I would look in literature of any kind for a more beautiful and touching example of the affection of man for man. Certain of the letters here printed do indeed convey a suggestion of affectation; but making allowance for the manifest difference of the language of yesterday and to-day, I doubt if there was any conscious excess on either side. It is amusing to think what high sport some of these letters must afford to certain nimble little wittlings

who mistake waggery for humour and think they are laughing when they are trying to grin.

"My Dearest Friend," writes Poole—"the friend held dearest by me—I say it *thinkingly*—and say it as a full answer to the first part of your interesting letter. By you, Coleridge, I will always stand, in sickness and health, in prosperity and misfortune; nay, in the worst of all misfortunes, in *vice*... if vice should ever taint thee—but it cannot."

Well, there is not much like it nowadays—more's the pity! Friendship is a gift that wants the temperament of genius; and, whenever you find a man of genius, you find the faculty of friendship developed beyond all the possibilities of mere friendliness. More than that, genius not only possesses the faculty of friendship, but inspires it; and the friends of a man of genius are often held to him with hooks of steel through all his fortunes, in spite of all his excesses, and notwithstanding his whims and weaknesses. And, when genius was not quite so rare as it is now, the deep affectionate friendship of man for man was so common a thing that it could be spoken of, written about, celebrated and sung, without the faintest fear either of the banter of the little wit or the sneer of the big sensualist.

HALL CAINE.

The Ministry of the Christian Church. By Charles Gore. (Rivingtons.)

In this work Mr. Gore states the case for the High Church view of the origin and functions of the Christian ministry, and does so with ability and learning, and with a moderation of tone that almost disarms hostile criticism; just as Dr. Hatch, in his Bampton Lectures of 1880, presented the other side with probably not less learning and ability, and with an equal degree of candour and sweet reasonableness. The question, of course, is whether the three-fold ministry was the creation of circumstances (providentially ordered, if you like), after the pattern furnished by the many secular associations of the early centuries, bishops, presbyters, and deacons becoming gradually differentiated from one another; or was *ab initio* of divine institution, the bishops or presbyter-bishops alone taking the place of the apostles, and possessing the exclusive power of transmitting to others the mysterious influence or gift by which the priest is enabled to perform his peculiar functions. The answer to this question is to be derived from documents, some of which are of doubtful or disputed authenticity; from inferences from what might be supposed to be the probabilities of the case or the intentions of the Founder of the Church; and from general statements and allusions occurring here and there in the works of the ecclesiastical writers of the first five centuries. And the unprejudiced reader who shall consider the evidence laid before him in these two able works will be very apt, I think, to conclude that, while there is certainly a great deal to be said on both sides, there is a decided want of any solid grounds on which to build a firm and consistent opinion. It is certain, for instance, that Irenaeus taught that the bishops were the successors of the apostles, and wielded their authority; but when we look for any definition of their powers, or ask in

what respect they differed from presbyters, we find ourselves very much in the dark. Dr. Hatch asserted (surely, rather rashly) that the view was actually later than the fifth century which maintains that "the bishops had also succeeded to the power of the apostles in the conferring of spiritual gifts," and that they alone could ordain; and now Mr. Gore challenges the production of a single case in which ordination by a presbyter was allowable. Such cases, indeed, have been alleged, that of Paphnutius being the most plausible; but Mr. Gore considers that this one will not bear examination, and on it he writes a special note, in which he shows that even laymen are often said to "ordain" in the sense of appoint or get ordained. The case of the Alexandrian presbyterate mentioned by Jerome is fully discussed in his text. On the other hand, the position of the Bampton lecturer seems quite untenable in the face of such a passage as Mr. Gore quotes from Epiphanius, and which he refers to as "his famous saying": "That while presbyters could beget children to the church—i.e., by baptism; only bishops could beget fathers to the church—i.e., by ordination."

Mr. Gore, having treated of the foundation of the church in an introductory chapter, and defined and expounded apostolic succession in another, proceeds in his third to set before us the witness of church history, beginning from Irenaeus, where the ground is tolerably firm under his feet, and tends to become firmer as he goes on. He then takes us back to the original institution of the apostolate, and from that passes on to discuss the ministry in the apostolic and the sub-apostolic ages, finishing off with a short chapter of "conclusions and applications." The plan of the work seems excellent. It is obviously all-important to understand, in the first place, what exactly is claimed in the doctrine of apostolic succession, and what are the powers ascribed to bishops and presbyters which ordinary Christians do not possess; and here, as an humble layman, I must wish that the author had been even more explicit than he is. He seems to me to be very moderate in his doctrine. He repudiates sacerdotalism in the sense of vicarious action. He says he agrees with Dr. Liddon in thinking that the difference between clergy and laity is not a difference in kind, but in function. Still, I suppose he holds that when the eucharist is administered by an episcopally ordained presbyter something takes place which does not take place when it is administered by anyone not so ordained. If so, it may be a question whether there is not here more than a mere difference in function. If not, the controversy seems a barren one, and the numerous ministers who now perform valid sacraments, though not standing, or claiming to stand, in the line of succession from the apostles, will scarcely feel called on to seek episcopal ordination merely to satisfy an uncertain tradition. Returning, however, to historical ground, it was well to be shown first what the church actually was at a time when its organisation might be supposed to be complete, and then to be taken back to the Gospels, in order to see that this organisation must have been designed and established by the Founder of the Church. On this *a priori* ground the High Church case is strong. The difficulty is

to connect the powers conferred on the apostles, historically and scientifically, with those afterwards claimed by the bishops, to the exclusion of the presbyters and deacons. Where is the evidence in Scripture that no ordination was valid unless performed by an apostle or one commissioned to act in his place? On the other hand, is not the power of binding and loosing, i.e. of absolution, which was conferred on the apostles, claimed by every presbyter? That several links are wanting in the chain of historical evidence is, indeed, obvious enough. Still, granting the Incarnation, granting the authenticity of all the New Testament books, granting that the apostles actually possessed the powers ascribed to them, and that the church is a supernatural institution—and all these points are here assumed—there can be no doubt that there is a good case for the high Anglican view; and Mr. Gore has certainly put it in a very plausible and attractive form.

ROBERT B. DRUMMOND.

The Career of Major George Broadfoot, C.B., in Afghanistan and the Punjab. By Major W. Broadfoot, R.E. (John Murray.)

THE hero of this admirable and opportune biography distinguished himself in the first Afghan War, and, after holding an important political post during the troubles that led to our collision with the Sikhs, was killed at the battle of Ferozshah. Shortly before the outbreak at Kabul he had been sent down to Jelalabad with a company of sappers. The murder of Alexander Burnes, with whom perished Broadfoot's brother James, the siege of the British cantonment, the negotiations with Akbar Khan, the treacherous slaughter of Macnaghten, and General Elphinstone's ill-judged surrender, are matters of well-known history; but the letters and documents now published with the Life of George Broadfoot put a new colour on the current account of the heroic defence of Jelalabad. Brigadier Sale was for making terms with the enemy; but Broadfoot, now Garrison-Engineer, would not hear of it. He had foreseen that surrender at Kabul would mean disaster and disgrace.

"The General [Elphinstone]," he writes in December, 1841, "urges the Envoy [Macnaghten] to capitulate. It would be insanity to do so; they would inveigle our troops into the passes, and, on the horses dying of hunger and cold, would attack them, seize the guns, and starve or massacre the men."

This prophecy was fulfilled almost to a word, and only one man struggled into Jelalabad to tell the tale. But there and at Kandahar, thanks to the determination of Broadfoot at one place, and of General Nott and Major (now Sir Henry) Rawlinson, at the other, the English stubbornly held out. At Jelalabad the praise was due to Broadfoot, almost, if not entirely. "All I fear," he wrote, "is panic in our leaders, and consequently in our troops. We are strong if that be kept off—strong enough to do great deeds." But this feeling of confidence was not generally shared. Sir Robert Sale, brave soldier as he was, inclined to a policy of capitulation. He had all but resolved to negotiate with the enemy for a safe retreat to the Punjab. Broadfoot said—and he put it forcibly: retreat if you like, but not in accordance with terms made

with the Afghans. The garrison, he maintained, could hold out till relieved; but if a retreat was still deemed necessary, let it fight its way back to India. There were hot debates in the council of war, and General Sale used strong language about Broadfoot's obstinacy. Nevertheless the engineer's views ultimately prevailed, though Sale still continued to think and say openly that capitulation would have been the wiser course. It is worth while quoting Broadfoot's views on the general aspect of our Afghan policy. He maintained that having advanced so far in Afghanistan we ought to stop there.

"Recede from the country," he wrote, "we never can, or the Afghan Government must cease to be in our interests or even neutral. We must regard Afghanistan as a fortress to be held for the security of India; a certain expense indeed, but an inevitable one."

Passive measures in India, he considered, would be as dangerous as they proved in Kabul, and for the same reason. Our army was weak in numbers, and it was only by moral strength we could hope to overcome our enemies. "Terror of our fortune and constant success, as well as of our daring, must unnerve and disunite them."

After the close of the Afghan war, Broadfoot was posted to civil duty in Lower Burma, being selected by Sir Henry Hardinge, the Governor-General, for the Commissionership of Tenasserim. But he was presently required for more arduous work on the Sikh frontier. In August, 1844, he was appointed Agent to the Governor-General there, in succession to Colonel Richmond. Things in the Punjab had been going from bad to worse. Maharaja Sher Singh, one of Ranjit's reputed sons, was murdered in September, 1843; and after one or two plots and counterplots and a succession of massacres Dhulip Singh, a boy of nine was proclaimed Maharaja. The new British Agent had not been many weeks at his post before the situation began to develop. The Sikh Minister Regent was striving to destroy the power and influence of the chiefs and to bring the army back to a proper sense of discipline. All his plans were frustrated, and a collision with the Indian government was precipitated by the caprice and daring of a young and beautiful woman, the mother of Dhulip Singh. Jind Kaur, daughter of a Sikh trooper, was a notable character. Hearing that she was well favoured, Ranjit had sent for her to be added to the list of his wives. The royal reprobate had sixteen wives and any number of slave girls in his harem; but he was never blessed with more than one son, legitimate or illegitimate, and this one perished after a brief but stormy reign of a few months. Ranjit Singh's court was an earthly hell of iniquity; and the young Sikh beauty, Dhulip's mother, soon eclipsed all the others in the open recklessness of her conduct. Before long she gave birth to a son, the Dhulip Singh who was recently an English squire, and is now posing in Paris as the implacable foe of England. Who his real father was is doubtful. Ranjit, as already stated, never had but one son; but he was quite ready to acknowledge as many children as his wives were pleased to present him with. At any new addition to his reputed family, the

cynical monarch would calmly inquire, Whence this mysterious stroke of fortune? To return, however, to the state of things when Broadfoot was posted to the north-west frontier. The lad Dhulip Singh was titular Maharaja, but the government was in the hands of the Minister Regent. The still young and beautiful Rani Jind Kaur now allied herself with the army, and the Minister was slain. In describing the events that led immediately to the first Sikh war, writers have differed on one or two material points. It has been said on the one hand that Sir Henry Hardinge and his lieutenant, George Broadfoot, were eager to hasten on the struggle; and on the other hand that, when the Sikh army at last crossed the Sutlej, the government of India was found unprepared. Neither of these charges is well founded. Sir Henry Hardinge, the Governor-General, said plainly that forbearance would be carried to the utmost limit compatible with safety; but at the same time a large force was quietly and unostentatiously posted on the north-west frontier. Broadfoot, meanwhile, was particularly careful to deprecate anything that might be construed as provocation. There was no need, he said, for more precaution on our frontier than was necessary at all times with such neighbours. We could be perfectly vigilant without either showing or feeling fear. The difficulty was that there was no one who could control the Sikhs—no one with whom we could hope to come to an understanding. After the murder of the Minister Regent, the administration was carried on by a council composed of military chiefs and one or two old servants of the state. The council debated everything with the young Rani, who would scold them from behind her curtain. At length the crash came. The Rani had done all she could to maintain her influence over the soldiers. In spite of the scandal it caused, she would receive them unveiled. One of the brigades promised to confirm her in the government of the kingdom provided she would move into their camp and let them see her face whenever they wished. Yet they recommended her, if she disliked solitude, to marry again, instead of disgracing the Sikh name by her gallantries. She, on her side, abused them in the vilest terms. Then she took to reviewing the troops, unveiled and dressed as a dancing girl; and the soldiers would sometimes hold her horse's bridle and expostulate with her on her misconduct, bidding her behave more decently or they would no longer revere her as the mother of all the Sikhs. This state of things could not last. The young Rani saw that as long as the army was all-powerful she could only be a cypher herself; and she then conceived the desperate expedient of inducing the troops to cross the Sutlej, hoping they might be annihilated by the English. The army was ready to fall into the snare; and, at a solemn meeting held at Ranjit's tomb, its leaders pledged themselves to punish the British. By September 11, 1844, the bulk of the Sikh host had crossed the Sutlej; and the first battle was fought at Mudkhi on December 18. Broadfoot's energy in collecting supplies had enabled our forces to make a rapid march to the front from Meerut. The Governor-General had asked the Commissariat how long it would

take to collect supplies for ten thousand men. The answer was that it might possibly be done in six weeks. "It must be done," Sir Henry cried, "in five days"; and, turning to Broadfoot, he said "You must do it." "It is rather sharp work," Broadfoot answered, "but it shall be done." The Governor-General had gone to the right man. It was Major George Broadfoot, Sir Robert Peel told the House of Commons, who was Commissary-General of the Army of the Sutlej. The battles of Mudkhi and Ferozshah have been described, perhaps, often enough. In the second action Broadfoot lost his life. He had been hurled from his horse by a shot, but insisted on mounting again, only to fall mortally wounded a few minutes afterwards.

So perished in the field of battle the friend of Havelock and Colin Mackenzie. He had already given abundant proof of a capacity for high achievement. The defence of Jelalabad and the preparations made to repel the Sikh invasion, as well as the gallantry he was always displaying in action, form a record of which any soldier might be proud. It was a tradition with the Afghans that the offended ghosts of his two brothers—slain, the one at Parwandara, and the other, with Burnes, at Kabul—hovered over Broadfoot's sword and added might to every stroke. Neither endowed with unusual strength nor specially skilled as a swordsman, he was believed to be invulnerable. A brother officer asked him how it was he always came off best in single combat. It was quite simple, Broadfoot answered. "When two men fight one always funks before the other, and gets killed. I am never that one." Of Broadfoot's share in the defence of Jelalabad, Sir Henry Durand writes: "Thus, the firmness of one man, and he nearly the junior in the council of war, preserved his country's arms from suffering another deep and disgraceful blow." Nor is there the least doubt that, had Broadfoot lived, he would have added still more to his reputation. It was his death that opened the way to the rise of the Lawrences. Certain as we may feel that Henry and John Lawrence would have distinguished themselves in any capacity, it is equally certain that George Broadfoot would never have been outstripped.

STEPHEN WHEELER.

UMLAUT ON THE ALPS.

Die Alpen. Handbuch der gesamten Alpenkunde. Von Prof. Dr. F. Umlauf. Mit 95 Illustrationen, 15 Karten im Texte, einer grossen physikalischen Karte der Alpen, einer geologischen Uebersichtskarte, einer Höhengichtenkarte, einer Karte der Flussebeite und einer Strassen- und Eisenbahnkarte der Alpen. (Wien: Hartleben, 1887. 11 Marks.)

The Alps. By Prof. Umlauf, Ph.D. Translated by Louisa Brough. With 110 Illustrations. (Kegan Paul, Trench & Co. 25s.)

It is hardly possible, except by direct and constant reference to Dr. Umlauf's original volume, to criticise the unfortunate and mutilated travesty of his work which has appeared in England, without doing great injustice to a laborious and methodical writer, who, if he is not altogether master of his

subject, has amassed and arranged a quantity of scattered materials and statistics, and produced a really valuable work of reference, fairly illustrated, and excellently provided with maps. We begin our comparison with those external features which first catch the purchaser's eye. The English volume has a gay snowfield on its back and cover, and large type. But here its advantage ends. The Vienna volume contains an excellent physical map of the Alps, constructed to illustrate their groups as described in the text. For this the English book substitutes a map constructed with no reference to the text, in which we are ashamed to see the exploded old fiction of Mont Iséran served up once more. Three other maps—those of river basins, means of communication, and a contoured physical map—are omitted. To allow of larger type, the most useful lists of authorities in the footnotes and almost all the statistics and more serious historical notices of scientific discussions have had to be left out. The translator, it is true, is good enough to assure us that "nothing of importance or of special interest has been omitted." We shall endeavour to show cause why her judgment should be received with reserve.

But first let us, in passing, point out certain errors for which Dr. Umlauf himself is responsible. The annexation of Mont Blanc to the Graian Alps is a bold step for which, however, there is much to be said. But what wicked climber has induced the professor to believe that it is possible to recognise from Mont Blanc the Mediterranean, the lakes of Garda and Constance, and the spire [the translator characteristically writes "spires"] of Strassburg? To call the inhabitants of Canton Freiburg "Deutschen und Franzosen" is surely a loose use of language. Is there no Prof. Freeman in Germany to look after Burgundian interests? The habitat of the *bouquetin* is wrongly given as the Valaisan Alps. In the list of waterfalls, the noble cascade of the Serio and the numerous falls of Val di Genova in the Adamello group are omitted. In the chapter on Alpine roads, the historically important Col de l'Argentière and the Col de Galibier, second in height only to the Stelvio among Alpine carriage roads, are left out, and the Little St. Bernard is called "beschwerlich." Dr. Umlauf derives his knowledge of the Caucasus from Dr. M. Wagner, which is pretty much as if he quoted Archdeacon Coxe on the Central Alps; and consequently the pains he has taken to compare the Alpine and Caucasian chains are for the most part thrown away.

We have picked these holes at random. We might find a few more of the same sort. But the German work, taken as a whole, is sound of its kind; careful, discriminating, positive when it is possible to be so, judicial when conflicting theories have to be balanced, and well stocked with statistics and references in their proper place. Whether, so far as the topographical chapters—about half the book—are concerned, it is of the right kind, may be left an open question. For English readers we believe this minute local detail to be unsuitable. It has the faults of a catalogue without the merits of an index. It is wearisome to read, and inconvenient to consult. But literary digestions differ strangely in different

nations, and in Germany they have no fear of toughness.

The obvious course, it would seem, for a judicious translator and adaptor was to lighten the topographical chapters, especially as regards the less important portions of the Austrian Alps—to which, despite an obvious intention to be fair, Dr. Umlauf and his illustrators have been unable to resist giving an undue share of notice—and to make the most of the more general and scientific portion of the work. What has been done is to increase the proportion of the topography to the rest of the work from less to more than one half, to omit the valuable tables, footnotes, and references, and to curtail the physical discussions. The sins of commission are more difficult to deal with summarily. De Saussure never described the actual top of Mont Blanc as a "jagged ridge." The Flégère is not "a mountain" with "a ridge," nor is it "ten miles north" of Chamonix. The Col de la Seigne is not south, nor the "Mont Cramont." (Dr. Umlauf is responsible for the pleonasm), east of the Allée Blanche. The Mer de Glace is not "nearly twenty-five miles long," but nine; nor are the Grands Mulets "two miles long." The Rhone glacier is made "over twenty miles long." The Forno glacier, in the Orteler group is made "no less than fifteen and a half miles long and nearly fifteen broad." The following sentences are quaint: "On this peninsula [Sermio] the Roman poet Catullus retired to sing his elegies, and at a later period Charlemagne and the mighty race of Hohenstaufen held communion with nature in this lovely spot." "The breadth of the Eastern Alps is not quite 112 square miles." "Notwithstanding its enormous height the Erzthaler Ferner has no central mass." "Alter Eisseen" is translated "old frozen lakes"; *Gipfel-grat*, really a "summit ridge," as a "ridge of peaks." The statement that from Mont Blanc to the coast at Nice tarns are wanting shows that large-scale maps of the Maritime Alps have not been referred to. Here is a sentence for the unfortunate student (p. 360):

"The characteristics and varieties of form in the longitudinal contour of the valley must now be considered. These are the origin, or head of the valley, the fall of the valley, the height of the valley, and the direction of the valley. The head of the valley is the highest part and the furthest removed from its mouth. It lies at the foot of what Sonklar calls the back-slope (*Hintergehänge*) of the valley, which closes it at its upper end. The form of the back-slope is very varied; sometimes it is a narrow channel, which occurs where two defiles unite at a very sharp angle, and as it were cover the back-slope, and sometimes it is simply a trough."

A "back-slope" which occurs as a "narrow channel" and is "covered" by two defiles! Two pages on "Werden jedoch die Structurfächen des Gebirges von der Thalrichtung schief oder senkrecht geschnitten," is translated, "If the rocks on the surface are cut off either obliquely or vertically from the direction of the valley." Lakes are said to "disperse into damp, dirty meadows." There are touches here and there which make us doubt if the translator has ever seen the Alps at all: e.g., the rosebushes, meaning Alpine rhododendrons on p. 471, and the subsequent sentences relating to the same plant

on p. 474, the reference to a waterfall "in the Sixt Valley at Chamonix," the failure to give any hint that the glacier grotto figured on p. 464 is artificial, and the statement that Piz Bernina was first climbed "from Coaz."

Knowing by experience the labour of rendering scientific treatises from German into English, we should not have been disposed to be severe on Dr. Umlauf's translator had she shown care in simple matters, where there was no excuse for error. But we feel bound to protest, with what force we can, against the issue in a costly and pretentious form of letterpress which teems with blunders that could not have escaped any competent revision. The work in its present form is an outrage on the patience and the purses of English readers and students.

DOUGLAS W. FRESHFIELD.

"Epochs of Church History."—*The Popes and the Hohenstaufen*. By Ugo Balzani. (Longmans.)

THE period of one hundred and thirty years (1138-1268) covered by M. Balzani's study is not only one of the most picturesque and dramatic pages of history, but is also one of the most important for the proper appreciation of what the empire and the papacy meant to each other and to the world at the close of the Middle Ages, when the power of the one was declining and the power of the other was in the ascendant. The house of Franconia had been worsted by the papacy, and its rebuff was made patent in Henry's submission at Canossa, and by the settlement of the disputes about investitures in the Concordat of Worms.

M. Balzani's book shows us how the next imperial House, the Hohenstaufen of Swabia, likewise spent their power and their ability in an endless struggle with the Popes; and how, after many vicissitudes of fortune, their lives were crushed and extinguished at Benevento and Tagliacozzo. The history of the house of Hohenstaufen is as dramatic a tale as can be found in the annals of a royal line; and the picturesqueness of the story is infinitely heightened by the character of the men who took part in the tragedy. We find a series of figures as striking, as admirable, as attractive, as those of Frederick Barbarossa, Henry VI., Frederick II., Manfred, and Conradin opposed to pontiffs as strong, as single minded, as determined as Hadrian IV., Alexander III., Innocent III., and Gregory IX. The prowess of Hohenstaufen showed itself in Frederick I., the indomitable warrior, who found a soldier's grave among the sands of Antioch. The statesmanship of the race was apparent in the short but fruitful reign of Henry VI., and even more so in the long and intricate reign of his great son Frederick II. The culture of the race was displayed at the court of Frederick in Sicily, where his son Enzo was bred a poet no less than a soldier. The tragedy and pathos of the race is summed up in the brilliant career and noble end of Manfred. "Dead is Manfred! dead is Manfred! O king Manfred! we did not know thee alive, and now we bewail thy death." The old chronicler, though hostile in politics, cannot resist the contagion of popular sympathy with the last bright scion of so grand a house, "fallen cold and dead."

Nor is the importance of the period inferior to its picturesqueness. Under the Hohenstaufen, the struggle between the empire and the papacy entered upon a new phase and became more complicated. Hitherto this struggle, it has been justly remarked, had presented more or less the characteristics of a family quarrel between the two heads of one household. But now some of the sons of this family, the communes of North Italy to wit, had grown up, become almost independent, ready to take their own line in the quarrel, solely guided by a desire for their own liberty, and ready to side now with the emperor, now with the pope, as one or the other menaced their freedom more nearly. Feudalism was in dissolution in Italy; and, though the system was still vigorous north of the Alps, it never was a system well suited for invasion, or for operations in a foreign country. The consequence was that the emperor seldom commanded a great force in Italy. He could not prevent his German army from dwindling away as this or that great feudatory left the imperial camp to attend to his private interests at home; nor could he raise a powerful Italian army among a people so infinitely subdivided in aim as the Italians, who cared not one jot for the emperor except as the embodiment of an idea which they would never permit to interfere with their actual interests. Hence the need for the emperor to hold some portion of Italy upon a tenure more personal and intimate than that of suzerain. This object appeared to be achieved when Henry married Constance, the heiress of the Hautevilles, and brought with her the kingdom of Sicily as dower into the private possession of the Hohenstaufen. But this possession of Sicily did not bring to the Hohenstaufen the strength they sought. It entailed three consequences fatal to their house. In the first place it brought the pope and the emperor into collision not over spiritualities but over temporalities; for the pope claimed to be suzerain of Sicily, he maintained that the kingdom was a fief whose investiture lay with him, that the Hohenstaufen, as kings of Sicily, were his vassals. Again, the emperor, holding that Sicily was his basis for the proper reduction of Italy, was often detained there to the injury of his interests in Germany. And, finally, Sicily was the immediate reason which made the pope summon Charles of Anjou to his aid to deal the deathblow to the house of Hohenstaufen, and to inaugurate that fatal policy of inviting foreign interference in the affairs of Italy.

We hear little or nothing about the fourth Crusade in M. Balzani's book; but he, perhaps, fairly considered that this episode lay outside his subject. The account of the great Peace of Venice is very well condensed, following Romualdus for the most part. On p. 37 the author, speaking of the coronation of Frederick I. in St. Peter's, says "under the domed roof the cheers of the Germans echoed like thunder." We do not believe that old St. Peter's had any domes.

It is to be regretted that the author has not added to his close-packed and valuable little book a chapter containing an estimate of what the empire and the papacy gained and lost respectively during the reign of the Hohenstaufens, what changes had taken place in their relative positions, and how

each stood to the world at large at the close of that period. Some such estimate appears to us essential in an essay which is in reality one of a series of studies in Church history.

We are glad to see that M. Balzani promises us a larger and more detailed work on the same subject.

HORATIO F. BROWN.

NEW NOVELS.

Reuben Sachs. By Amy Levy. (Macmillan.)

A Stiff-necked Generation. By L. B. Walford. In 3 vols. (Blackwood.)

A Dangerous Catspaw. By D. Christie Murray and Henry Murray. (Longmans.)

Cyril. By Geoffrey Drage. (W. H. Allen.)

Restitution. By Anne Beale. In 3 vols. (Hurst & Blackett.)

Queen Anne's Hospital. By A. T. Schofield, M.D. (Sonnenschein.)

The Queen's Token. By Mrs. Cashel Hoey. (Spencer Blackett.)

Sir John's Ward. By Jane H. Jamieson. (Edinburgh: Oliphant, Anderson & Ferrier.)

Reuben Sachs is a novel exclusively descriptive of Jewish life, written by a lady who, at least by birth, is a member of that community. In this respect the book is, as a novel, perhaps unique; for the occasional portraiture of Hebrew personalities or customs that occurs in the works of Disraeli, George Eliot, and other writers of fiction, may have successfully illustrated prominent types of character or notable tribal peculiarities, but is in no way an exposition of the day-to-day life of a people of whom the outside world is permitted to know but little. It must be confessed that the glimpse of the social régime peculiar to the children of Israel which is here unveiled to us is far from prepossessing. Miss Levy gives one the impression of having laid bare the failings of her people with a rather merciless hand, assuming, perhaps, by right of kinship a freedom of description which might be resented as "flat perjury" if indulged in by an unprivileged Gentile. The novel, appears, however, to have a purpose quite distinct from the mere gratification of alien curiosity. Reuben Sachs, the hero, is a man who, after enjoying all the opportunities of culture afforded by English institutions, as embodied in Oxford, the Inns of Court, and the House of Commons, nevertheless remains the slave of inherited instincts, and deliberately breaks away from the grand passion of his life from mercenary or ambitious motives. Herein seems to be intended a moral and a warning. Miss Levy is apparently conscious of a certain soullessness and absence of ennobling ideals in the national character, and deplores her kinsmen's sordid devotion to material interests and lack of any yearning for a higher life. The book, though crude in parts, is, on the whole, cleverly written; and we shall be glad to see further revelations from the same pen.

A Stiff-necked Generation represents, in its early part, a struggle between Lady Caroline Liscard, a woman of masterful and strong-willed nature, and her eldest daughter Rosamond, a young woman of eighteen, equally

strong-willed and somewhat *émancipée*. The family entertain a design of marrying the latter to her cousin, Lord Hartland; but injudicious tactics on the part of the mother drive her, in mere spirit of opposition, into an engagement, of which she afterwards bitterly repents, with Major Gilbert, a brave officer, but a man of rather plebeian manners. If this were a first venture in fiction the manifold excellences of the book would call for some words of commendation, which are scarcely necessary in the case of so well approved a writer as Mrs. Walford. Compared with some of that lady's previous performances, the present novel is, to say the truth, a little disappointing. With Major Gilbert, a *preux chevalier* and noble-minded fellow, one can scarcely associate the free-and-easy, thick-skinned vulgarity with which the writer accredits him; and Lord Hartland, who ultimately marries Rosamond, is rather uninteresting, and just a little bit of a prig.

Mr. David Christie Murray's productive powers in the way of fiction writing seem inexhaustible. We can call to mind some half-score of works that have issued from his pen during the past two or three years, and now he appears in the character of joint-author with Mr. Henry Murray. *A Dangerous Catspaw*, which is the result of their united labours, is, in regard to descriptive power and dramatic effectiveness at least, equal to Mr. Christie Murray's best known writings; but, in point of mere quantity, the book is so short that one can hardly understand how the aid of a collaborateur could have been needed. It is a tale of a burglary, committed, not by any professional cracksmen, but by Mr. Wyncott Esden, a gentleman of good birth, education, and abilities, and holding an assured position at the bar, but dissolute in habits, shaky as regards moral principle, and deeply involved in debt. He appropriates a case of jewels, the property of a Scotch heiress who is staying in the same house as himself, and to whom he has been paying his addresses. It is not his intention to sell these jewels, but merely to utilise the reward that will, probably, be offered for their recovery for the purpose of meeting a bill for £150 just falling due. The balance of the reward he will, he tells himself, return at once anonymously, and the £150 also in course of time. Viewed in the light of these equitable intentions, his proceeding appears to him to be raised above the level of a vulgar theft, and to assume the comparatively harmless complexion of a mere borrowing transaction. The picture presented by the authors of this man's various mental attitudes, from the first commission of the crime until the terrible moment of final exposure, is an attractive feature of the book and saves it from ranking as a mere Scotland-Yard episode.

Cyril, written by a scholar and intelligent thinker, is a work in one volume of nearly 800 closely printed pages, ends tragically, and bristles from cover to cover with political speculations. The principal characters are Evelyn Grey, a young English barrister, and Viera Galitzine, a Russian princess of revolutionary tendencies. Evelyn's brother, Cyril, from whom the story takes its name, plays only a minor part in its pages. The writer appears to be a vigorous armchair

politician, and possesses views of a pronounced kind as to the proper conduct of national affairs. In default of space and inclination to pass judgment on these views, or to run the risk of offending the author by erroneously "dubbing him Whig or damning him Tory," the book may be dismissed with a brief intimation that readers who foresee in the near distance the disintegration of the British Empire, or who regard the Russian Bear as the future tyrant of Christendom, will find much in the pessimism of these pages with which their disturbed souls can sympathise. It may be well, perhaps, to remind Mr. Drage, in case he should be contemplating another work of the same kind, that an eclectic system of politics is the easiest thing in the world to manufacture.

Restitution is a book that recalls to memory the old-fashioned religious novel of fifty years ago. The sectarian and controversial matter, however, which was usually characteristic of this class of fiction, is happily excluded in the present case. It would scarcely be possible to describe the story as being a particularly lively one; but to the healthy and earnest sentiment which pervades it no sort of exception can be taken. It may safely be recommended as an excellent book for Sunday reading.

The man who writes a "novel with a purpose" has at least this much in his favour, that, if the purpose be a good one, it will *pro tanto* disarm hostile criticism. On the other hand, it is confessedly difficult for any but a man of exceptional genius to write successfully in this line. The artist is too apt to become lost in the lecturer or the partisan; and when, as in the present instance, a moral is not only intended to be conveyed by the work as a whole, but is industriously thrust upon one in the course of every five or six pages, the most patient reader not unfrequently becomes restive under the infliction. *Queen Anne's Hospital* is a temperance lecture disguised as a work of fiction. The intention is an admirable one, but not altogether original. It was the prize tale entitled *Dansbury House* that first brought the late Mrs. Henry Wood's talents as a writer into notice some thirty or forty years ago. The lady novelist, however, if we remember rightly, avoided debatable ground, and employed all her powers upon highly realistic descriptions of *delirium tremens* and other maladies incidental to alcoholism. Dr. Schofield, on the other hand, entering the field as an avowed advocate of the total abstinence propaganda, is himself open to an imputation of intemperance—of another kind—in maintaining a theory which has certainly not as yet met with universal acceptance, and provokes a contest where all should be harmony. It would have been well also, in other questions besides this, if the writer had expressed himself with greater moderation. Considering the gravity of the questions relative to the distribution of the national wealth, there is a sort of smug pharisaism in speaking of a young man as "degrading himself" (p. 92) by attending a Socialist meeting. The view maintained throughout that brewers are morally guilty of the misery and crime resulting from intemperance would be offensive if it were not puerile. Puerile also is the suggested remedy—though

an isolated instance in fact, and another in fiction, may be quoted in its support—that brewers should acknowledge, as a body, their evil ways, and forthwith turn the public houses owned by them into coffee palaces *en masse*. As regards the characters and plot of the story, little need be said. The *dénouement* is certainly an unexpected one, and of a nature to jar disagreeably on the nerves of some people. There are several slips of grammar and spelling, e.g., "Why do you listen like that to old Bones for?" (p. 15), "squallor" (p. 354), "practise" for "practice" (p. 338), &c.

Mr. Spencer Blackett's select shilling series is announced as being restricted to works by popular authors; and, as it includes such names as those of Miss Braddon, Bret Harte, F. W. Robinson, &c., the purchaser of one of these volumes may feel assured of obtaining his money's worth, at all events in regard to quality. Mrs. Cashel Hoey is excellently qualified by her linguistic and antiquarian attainments for the task of writing a historical novel; and in *The Queen's Token*, a short but interesting tale of treasure trove, founded on a romantic tradition connected with Mary Queen of Scots, we have a thoroughly enjoyable book. The story is a rather sombre and pathetic one, pervaded throughout the earlier chapters by all the reverential solemnity that attaches to scenes of cloister life, and saddened by a tale of disappointed love at the close.

Those who have read *The Laird's Secret*—an earlier work by the same hand—will find in *Sir John's Ward* all the freshness and graphic power which distinguished the writer's first effort; the scenery and characters, moreover, which form the subject of description, are of a precisely similar kind. It is the autobiography, from infancy to marriage, of Alicia, heiress of Gladdiswoode, who, on the death of her father, a convert to the Roman Catholic faith, had been carried away secretly by her Protestant mother and placed in charge of a trustworthy Scotch peasant woman, in order to evade the provisions of a will which would have placed the child under the care of Catholic priests until her eighteenth birthday. The book modestly claims to be merely "a quiet chronicle of country life"; but the incidents, if homely, are told with a lightness and liveliness that are wanting in many more pretentious works.

JOHN BARROW ALLEN.

CURRENT LITERATURE.

Poole's Index to Periodical Literature. The first supplement from January 1, 1882, to January 1, 1887. By William Frederick Poole and William I. Fletcher. (Triibner.) The appearance of this portly volume is doubly welcome. It not only adds another useful book of references to the shelves; but it shows that co-operative bibliography is a continuous possibility, and that the patient drudgery for the public good which produced Poole's Index can be counted upon for its systematic continuance. For that reason it marks a new era, and opens out even greater possibilities in the future. When Dr. Poole, still a student at Yale College, first began to make an index of the subjects dealt with in the handful of magazines belonging to an academic society, he had probably no expectation that the seed

would grow to such a great tree even in his own life-time. The third edition, issued in 1882, was the first in which the plan of co-operative indexing was tried, and the joint labours of Dr. Poole and his friends resulted in a volume of 2882 columns. Now comes the first supplement, extending to 966 columns more, containing about 48,000 references to articles in magazines and reviews. If to this we add 141,000 as the number of references in the main edition, it will be seen that Poole's index gives precise information as to the exact place of 189,000 articles upon all sorts of subjects in the periodical literature of England and America. The information thus made available would otherwise be completely buried, for few and rare are the men or women who have either the patience or the leisure to hunt through long sets of magazines. Doing so is the literary parallel to the proverbial hunt for the needle in the bundle of hay. The difficulty has now been smoothed over; and the excellent article in the *Edinburgh*, or the suggestive paper in the *Spectator*, can be unearthed without loss of time. The bulk of the work has fallen upon the editors, and to them is due hearty recognition and gratitude. That the labour has been one of love is evident, and "the labour we delight in physics pain." An "Index to General Literature" is mentioned as a matter of hope. May that anticipation be speedily realised!

THE career of John Francis, Publisher of the "*Athenaeum*" (Bentley), was worth telling for the zeal with which for more than thirty years he pursued the definite purpose of obtaining the abolition of the paper duty. His attention was arrested in 1830 by the advertisement of the *Examiner*, which justified its publishing price of 7d. by the details, "paper and print, 3d., taxes on knowledge 4d."; and from that time until 1861 he never relaxed his endeavours to secure the removal of the obnoxious impost. How great a drawback to the spread of knowledge this tax was may be realised from the fact that the amount of duty paid on the seventh and eighth editions of the *Encyclopaedia Britannica* was £8573. With equal ardour did Mr. Francis labour for half a century in publishing the weekly issues of the *Athenaeum*; and these two volumes, which describe its progress from its birth in January, 1828, to the full perfection of its powers in 1882 are a fitting record of the literary history of that period. It was founded by Silk Buckingham, a man of the greatest literary enterprise; but his pecuniary necessities did not allow him to witness, as its proprietor, the successful fulfilment of his undertaking. The first review was written by Dr. Stebbing, who remained with us until a very recent period; and after a few numbers he found himself bound to its office from morning until evening as the working editor. John Sterling and Frederick Denison Maurice were his principal coadjutors, and before long the paper passed into the possession of some half-dozen friends with Maurice as its editor. In divided counsels and under "highly uncommercial management" it went from bad to worse, and prosperity did not mark its course until it became the property of the ancestor of the present proprietor. The chief of its contributors in 1832 were Carlyle, Hood, the Howitts, Leigh Hunt, Lamb, and the Roscoes; and one of the most striking reproductions from its columns is the short poem by Thomas Carlyle on "Faust's Curse [from Goethe]," which appeared on January 7, 1832. These two volumes contain an immense mass of information on the literary history of the oldest weekly review published in London.

American Literature, 1607-1885. By Charles F. Richardson. Vol. II. (G. P. Putnam's Sons.) We noticed the first volume of Mr.

Richardson's work in the ACADEMY, July 30, 1887, p. 69. On that occasion we found it necessary to remark that the author had attempted a task beyond his powers, or, indeed, beyond the powers of any man at the time. Our complaint against Mr. Richardson was that he had not understood his limitations. There were, however, indications that he was capable of better things; and we ventured to predict that, if he would put forth his efforts "within the realms of the possible," he would produce something worthy. He has taken the advice, and we are happy to find that we were true prophets. The truth is, he was then riding a very high horse, and has since stepped down, to the gain of himself and of his readers. In this second (and concluding) volume Mr. Richardson treats of American poetry and American fiction in a spirit of calm and judicious criticism. Hitherto, American criticism of American literature has not reached a particularly high level. There is usually too much spread-eagleism about it. The ordinary American is not sufficiently assured of the value of his country's literature to be quite able to judge it fairly. Censure, when called for, is not forthcoming. Praise when possible is made extravagant. The men of to-day are too readily ranked among the men of all time. Mr. Richardson proves himself able to weigh and balance better than most of his fellow-countrymen. He contrasts and compares his authors with judgment. It is true he is only setting one American author against another. If he was called to settle the relative claims of American and foreign authors—of Channing and Milton, or Howells and Shakspeare, for example—the result might be different. We dare not guess at it. Meanwhile, Mr. Richardson has done the task he undertook. We do not pretend that we agree with all he says. By no means. We might, for example, estimate Walt Whitman somewhat higher than he does, and Bayard Taylor, as a poet, somewhat lower. The merit we see in Mr. Richardson is not that his views coincide with ours (which might be no merit at all), but that he has thought out his ideas, has not jumped to conclusions, and is generally free from prejudice. Mr. Richardson's task—although a considerable one—has proved to be well within his powers; and future critics who may have occasion to estimate American poetry and American fiction will find much in this volume that is suggestive and helpful.

French Literature. By Gustave Masson. (S. P. C. K.) In this little book, which forms part of the Christian Knowledge Society's series on the "Dawn of European Literature," we have probably the last and, from certain misprints, we should say the not fully revised work of a man who did a very great deal of useful work in his time, with far less assumption than many men who have done much less. It contains a full and useful collection of examples of the earliest documents in French literature, together with a good deal of information on the formation and the dialects of the language. Perhaps the merely linguistic part might with advantage have been severed more distinctly from the literary; and in the literary part proper, it might be possible to desire a clearer and closer classification by literary kinds instead of a rather adventurous and theoretical attempt to trace "Latin elements" and "Teutonic elements" not merely in the safe field of language, but in the very unsafe one of literature. Almost everyone, however, has his own way of dealing with such matters, and M. Masson was quite entitled to have his. Indeed, he can hardly be accused of self-will in choosing it, as he has for the most part very faithfully followed, and wherever he has followed has clearly acknowledged and specified his following of, the best French authorities.

Stray Chapters in Literature, Folklore, and Archaeology. By William E. A. Axon. (Manchester: Heywood.) Mr. Axon, as we gather from his preface, found it by no means an easy matter to select a title for a volume of essays of a character so purely miscellaneous. We have enjoyed reading the book, for the author is never dull; but we cannot help feeling that the time we have spent over it would have been more profitably employed had the writer taken more pains. Two or three of the papers are well worked out, and contain all that a reader should require. "The Cost of Theatrical Amusements" is excellent. We do not know any other place where we could find so much knowledge of the kind packed away in so little room. The article headed "English the Dominant Language of the Future" contains much that is useful. The figures, if trustworthy, as we believe them to be, will be of much service to future investigators. We cannot, however, follow Mr. Axon in the speculative or prophetic parts of the article. As things stand at present, it seems by no means unlikely that, at some time or other in the not very far-off future, English may be the language of civilised man; but there are many possible impediments in the way. That factor which we ignorantly call chance has, during historic time, played so many strange pranks with languages that to endeavour to forecast the future with any approach to accuracy is little better than an idle pastime. The paper on "The Manchester Rebels" is very good—so good that we cannot but wish Mr. Axon had made it still better, by leaving out certain political reflections which, whether true or false, have been made so often as to have become insipid. If there were a Stuart pretender still across the water, it might even now be useful to tell very young persons all about the good we have gained by "the Glorious Revolution"; and that, though Jacobitism was picturesque, the final cause for which it was ordained to come into being and to linger was that it might be the fountain whence flowed certain sweet fragments of verse which are charming when sung by gentle female voices. As things are, however, any protest against the lost cause is mere verbiage—not quite innocent, however, as it distorts our view of past history. Mr. Axon evidently sees that there was something unselfish in the conduct of the Jacobites of '45. His affections go with them; and yet he finds it needful to tell us, as if there were some present danger still ahead, that if George II. and that which he represented had been sent back to the fabled kail garden,

"the tide of civilisation would have rolled back a century, and the freedom bought with such lavish expenditure of blood, the liberties for which Russell and Sydney died would have been lost, and Britain again have sunk to the disgraceful position of a pensioned minion of France."

Accent and Rhythm. Explained by the Law of Monopressures. Part I. (Blackwood.) This is an attempt, at once scientific and literary, to rectify the current ideas of scansion. It is scientific in its treatment, literary in its object. For instance (p. 3) we are told that

"the voice-vibrations necessary to produce the vowels *a, e, i, o, u*, &c. are very much modified in passing forward as a vocal current, by the varying channels formed in the mouth, and by the position of the tongue. There is no great hindrance to the vocal current when vowel-sounds are uttered; but consonant-sounds are produced by attempts to obstruct the clearness of the vocal current."

Highly technical as this sounds, it is easily verified. As to the term "monopressures," it is thus explained (pp. 4-5).

"Speech is possible only in monopressures; a speaker's . . . continuity and subtle successive

utterance is [are?] due to his power to separate pressure from pressure, jet from jet, and volume from volume, while, at the same time, he avoids unnecessary roughness in the distinct pronunciation of his consonants."

The literary object emerges somewhat later. The writer "thinks nobly" of human speech, and still more of human thought. The chapter called "Language" (pp. 75-81) is a curious mixture of penetrating remarks with palpable platitudes, e.g.

"It is the force of thought that results in language." "The utter dependence of man on the Creator is as significantly displayed in the capacity for speech as in any of the Creator's gifts. It is intended that man should use the gift."

Something of the same simplicity (or is it really archness?) appears on p. 62, where, in analysing the rhythm of Gray's lines—

"While some on earnest business bent

Their murmuring labours ply

'Gainst graver hours that bring constraint

To sweeten liberty."

The writer gravely proclaims that by his system of vocalisation "murmuring labours" is significant of "repetitions of Latin, Greek, and other task-work diligently gone over by the studious lads of Eton College." But what else did it ever suggest to anyone? The notation, however, whereby the writer formulates his law of monopressures and applies it to the varying scansion of Shakspeare and Milton, is of high interest and value. The "Explanatory Notes" (pp. 47-64) give a new sense of the irregular melodies of blank verse. We do not think, however, that lovers of Shakspeare will allow their "Julius Caesar," to be carved as on p. 60. We infer from the last page that a continuation of the work is contemplated; a certain want of balance in this instalment of it may be thus accounted for.

Elizabeth Gilbert and her Work for the Blind.

By Frances Martin. (Macmillan.) The beautiful and sublime life of Elizabeth Gilbert is well told in this biography. To the blind daughter of Bishop Gilbert of Chichester is mainly due the immense improvement which late years have witnessed in the condition and treatment of the blind, not only in England, but over the whole of Europe. When Miss Gilbert began her work "even good and merciful people looked upon it as rebellion to endeavour to mitigate and alleviate the lot of those who live in the dark." Her endeavours have not only put an end to this cruel superstition, but have proved that, with a little help and sympathy from those who can see, the blind may be enabled to live lives and do work pleasant to themselves and useful to their fellows. Miss Gilbert's blindness, following upon scarlet fever in infancy, was accompanied by ill-health, which made her a constant sufferer. It is, therefore, specially striking that she should have so nobly persisted in preaching the doctrine that the blind can help themselves. Her life, as told in these pages, is full of interest. We long for a companion sketch of W. Hanks Levy, the blind manager, whose extraordinary energy and courage made him Miss Gilbert's right hand. There is a fine story of Wordsworth on page 13, and a characteristic letter from Mr. Ruskin (p. 256) refusing a subscription to the Association for the Blind on the ground that his work was "with a much lower race of sufferers . . . those who have eyes and see not."

Memoir of William Ellis. By Ethel E. Ellis. (Longmans.) William Ellis is mentioned in Mill's *Autobiography* as "an original thinker in the field of political economy, now honourably known by his apostolic exertions for the improvement of education." It is chiefly in the latter aspect that William Ellis is here portrayed by his granddaughter. Her very interesting

account of his "conduct-teaching" is enhanced by her own judicious reflections upon education. Ellis's method may be described as Socratic. He knew how to instil virtue into the youthful mind by a series of well-directed questions. Thus, at a reformatory school he asked: "Will it be possible occasionally for you to shirk some portion of the work which he [your future master] will be expecting from you?" Answer: "Yes." "What would you do were such an opportunity to present itself." It is rather refreshing that one boy had the audacity to cry out—"Shirk my work." This youthful Thrasymachus was gently shut up by the modern Socrates. The reader must not expect a Platonic element in Ellis's philosophical dialogues. He himself has well characterised his own powers and limitations in the following contrast between himself and Mill:

"He was for inquiring into every thing, going to the bottom of everybody's theories and ideas. I cared only for the practical value of political economy, and did not want to think deeply on points which would have no bearing on social affairs and human conduct."

The Life and Letters of Mrs. Sewell. By Mrs. Bayley. (Nisbet.) The seventy-six pages which comprise Mrs. Sewell's autobiography form the most interesting portion of Mrs. Bayley's book. At the advanced age of eighty-four Mrs. Sewell tells the story of her life, and gives us a pleasant insight into a Quaker country home at the beginning of the present century. The following is her description of the school at Acworth, where Mr. John Bright was educated:

"The discipline was exceedingly strict, not to say severe. The law and the word of command ignored all the little peccant places and infirmities of the flesh to which the young as well as the old are subject. Little things unused to water had no time given to stand and plead at the water's edge, but were heroically seized and plunged in, and sent off to make way for others. Stone chairs, stone floors,—nothing to comfort the desires of the flesh in dress, food, or affection. The awful superior of the school was named Don Bavon."

Mrs. Bayley has written her own part with much sympathy, but at too great length.

NOTES AND NEWS.

SOME years ago there was published at Calcutta an *Oriental Biographical Dictionary*, founded on materials collected by Thomas Beale, which is now difficult to obtain. A revised and amplified edition of this, with the more appropriate title of "A Dictionary of Hindu and Muslim Biography," is now in preparation, under the general editorship of Mr. H. G. Keene, the popular historian of Mohammedan India. It will consist of short articles on the lives and writings of the most eminent kings and soldiers, poets and philosophers, of nearer Asia; and it will be published by Messrs. W. H. Allen & Co., in a single volume, similar to Hughes's *Dictionary of Islam*.

MESSRS. SWAN SONNENSCHNEIN & Co. have in the press a volume of *Essays and Addresses* by Mr. Bernard Bosanquet, formerly fellow of University College, Oxford. The subjects discussed are chiefly of a social, religious, or philosophical character. Mr. Bosanquet has also edited for the same publishers a translation of Dr. Schaffle's "Quintessence of Socialism"—a summary of socialist doctrine which has been translated into every European language.

MR. GEORGE REDWAY will publish, within the next fortnight, a new book by Mr. C. Staniland Wake, entitled *The Development of Kinship and Marriage*; which treats, in full detail, with those subjects connected with the relations between the sexes and the rules of descent that have lately been so much discussed

among anthropologists. It will form a volume of nearly 500 pages, with two folding plates and an index.

MR. LEWIS SERGEANT has thoroughly recast and revised *The Government Year-Book*, which, with important enlargements and additions to the articles, will be published as the 1889 edition, in a few days, by Mr. T. Fisher Unwin.

In his forthcoming book, *Darwinism and Politics*, Mr. David G. Ritchie, fellow and tutor of Jesus College, Oxford, discusses the manner in which the evolution theory affects politics, and in particular its application to the position of women and the questions of labour and population. Messrs. Sonnenschein will be the publishers.

MESSRS. BLACKWOOD announce the publication, beginning in March, of another series of "Tales from Blackwood," uniform with the two former series under the same title, which now number twenty-four volumes; and also, beginning in April, an entirely new series, to be called "Travel, Sport, and Adventure, from Blackwood." As the prospectus states, some of the most distinguished travellers and explorers, from Sir Richard Burton downwards, have first communicated their adventures to the public through the pages of *Blackwood*. And we may add that the succession is maintained in the current number by two notable articles—in one of which we have the fullest and most authentic account of the circumstances preceding the death of Major Barttelot, and in the other a charming picture of the little known island of Minicoy, in the Indian Ocean.

MR. CHARLES MARVIN—who, at the request of the government, delivered some lectures on petroleum before the Royal Engineers at Chatham a fortnight ago—has in the press a new pamphlet, entitled *The Coming Oil Age*, which will contain the latest results in regard to the development of the petroleum industry. Among the topics touched upon will be the government oil borings near Quetta, the discovery in Canada of the largest oil deposits in the world, the rise of the oil tank steamer fleet (now consisting of nearly 150 vessels) the adoption by Chicago of liquid fuel, the development of large power oil lamps, and the heavy oil problem—to solve which premiums have been offered by the Russian Government. The pamphlet will contain maps of the Canadian, Burmese, and other petroleum regions.

The Brotherhood of Letters is the title of a new book by Mr. J. Rogers Rees, author of "The Pleasures of a Bookworm," announced by Mr. Elliot Stock for immediate publication.

A Play upon People is the title of a volume, half play, half satire, on certain aspects of modern life, by an anonymous author, which will be published next week by Mr. T. Fisher Unwin.

UNDER the title of "The Victoria Library" a new series of monthly shilling volumes, in all departments of literature, will shortly be commenced by Messrs. L. Reeve & Co. The first of the series will be a volume of British Oratory; the second, a volume of Old English Dramas.

The Secret of the Lamas: a Tale of Thibet, is the title of a new book of adventure which will be shortly published by Messrs. Cassell & Co.

MESSRS. HOUGHTON, MIFFLIN & Co., of Boston, U.S., announce *Profit Sharing between Employer and Employee: a Study in the Evolution of the Wages System*, by Mr. Nicholas P. Gilman, editor of the *Literary World*.

MR. FERGUS HUME's forthcoming work, *The Girl from Malta*, will shortly be issued by the Hansom Cab Publishing Company.

MR. SPENCER BLACKETT will publish in the course of a few days a popular edition of Mr. J. Freeman Bell's fantastic romance, *The Premier and the Painter*.

A SPECIAL meeting of the trustees of Shakspeare's birthplace was held on Wednesday at Stratford-on-Avon. It appears that, in 1872, the late Mr. Halliwell Philipps handed to the trustees 186 bound volumes, the condition being that none of the books should be consulted during his lifetime, but that after his death the collection would become the absolute property of the trustees without any condition whatever. The works were deposited in a carved oak book-case, made specially out of wood which formed part of Shakspeare's house, and Mr. Halliwell Philipps kept the keys. On Wednesday one of the executors attended the meeting and produced the keys of the case, which was then opened. In it were found 128 volumes, consisting of Mr. Halliwell Philipps's MS. notes and extracts from ancient black letter, all intended to illustrate the works of the poet. There were also volumes described as "The Folio Shakspeare Papers," and Malone's edition of the plays in thirty-five volumes. The collection forms a valuable addition to the library at the poet's house.

THE Barlow Lecturer on Dante (the Rev. Dr. E. Moore) proposes to give a course of three lectures at University College, Gower Street, on "The Early Biographers of Dante." The lectures will be at 3 p.m.; and on the following days and subjects: (Wednesday, February 27) "The Lives attributed to Boccaccio"; (Thursday, February 28) "The Lives by Villani, Lionardo Aretino, Manetti, and Filelfo"; (Wednesday, March 6) "Personal Traits and Characteristics of Dante, as gathered from the Early Biographies, and illustrated by Passages in his own Writings."

DR. SIDNEY MARTIN will, on Thursday next, February 21, begin a course of four lectures at the Royal Institution, on "The Venom of Serpents and Allied Poisons, including those used in the Middle Ages"; and Lord Rayleigh will, on Saturday, February 23, begin a course of eight lectures on "Experimental Optics, including Polarisation, Fluorescence, Wave Theory," &c. Mr. Harold Orlinton-Browne will give a discourse on Friday evening, February 22, the title of the subject being "In the Heart of the Atlas."

MESSRS. GRIFFITH, FARRAN, OKEDEN & WELSH, of St. Paul's Churchyard, have received the first award for their exhibit at the Melbourne Exhibition, consisting of specimens of their publications, books in leather bindings, &c.

THE FORTHCOMING MAGAZINES.

MISS F. MABEL ROBINSON will contribute to the March number of *Atalanta* an article on "The Children of the Italian Sculptors." The text will be illustrated by reproductions of the work of the brothers Della Robbia, Donatello, Mino da Fiesole, &c.

MR. KARL BLIND will have an essay in a forthcoming number of the *Archaeological Review* on "A Fresh Scottish Ashpitel and Glass Shoe Tale." It contains comparisons with Hellenic myths and with a Finnish folk-tale, and goes to show that amber ("gless") glass, gold, and the sun are mythically well-nigh identical, and that there is a likelihood of Cinderella's glass shoes having originally been conceived to be of golden-hued amber.

London Society for March will contain a paper, by Mr. Alexandar Gordon, on "The Silver Pits; or, The Work of the Mission to Deep Sea Fishermen." The same writer also

contributes an article to the *Argosy* on "Fish Catching on the Dogger."

A CRITICAL paper on the career and writings of Mr. Robert Browning, by Dr. A. H. Japp, will be the leading feature of the next number of Mr. Eyles's *Popular Poets of the Period*, to be published by Messrs. Griffith, Farran & Co. towards the end of this month. Included also in the same number will be brief biographies and selections from the poems of the Rev. E. C. Lefroy, Mr. F. B. Doveton, Mrs. Edmonds, Mr. W. J. Robertson, and Dr. Westland Marston.

THE first number of a new comic illustrated weekly, entitled the *Jester*; or, *The New Dunciad*, will be published on February 19.

Shaksperiana, the monthly magazine exclusively devoted to Shaksperian matters and criticism which has reached the threshold of its sixth volume, will hereafter be conducted under the auspices of the New York Shakspeare Society, and published by the Leonard Scott Publication Company, of New York.

ORIGINAL VERSE.

ON THE EAST COAST.

"We are in God's hand,
How strange, now, looks the life he makes us
lead."—R. BROWNING (*Andrea del Sarto*).

THE boat went out with the ebb to sea,
That June-tide in the morning;
My bonny boys waved their hands to me,
That June-tide in the morning.
I stood and watched them from the door,
My bonny, brave boys came back no more,
That June-tide in the morning.

THE sun shone bright and the wind was low,
That June-tide in the morning;
And I kissed them ere I bade them go,
That June-tide in the morning.
The leaves were young upon the vine
When my boy's warm lips were pressed to mine,
That June-tide in the morning.

I watched the boat as it left the bay,
That June-tide in the morning;
And ever until my latest day
That June-tide in the morning
Comes back to me when the skies are clear
And the roses bloom—yet I felt no fear,
That June-tide in the morning.

A mist came up and it hid the sea,
That June-tide in the morning.
Little I thought what awaited me,
That June-tide in the morning.
How those lips had been pressed to mine,
Here on earth for the very last time,
That June-tide in the morning.

THE rising tide brought them home no more,
That June-tide in the morning.
Ere noon the boat drifted safe ashore,
That June-tide in the morning.
The mist had hidden the Dead Man's rock,
And never a boat could withstand its shock,
No matter how fair the morning.

THEY found their grave in the great North Sea,
That June-tide in the morning—
My boys who came never back to me,
That June-tide in the morning.
Yet the waves were stilled, and the wind was low,
Thank God, I kissed them ere they did go,
That June-tide in the morning!

F. P.

MAGAZINES AND REVIEWS.

THE February number of the *Archaeological Review* concludes the second volume and the first year of the magazine. From the editorial announcement prefixed it would appear that a larger proportion of space will henceforth be devoted to archaeology proper. A series of papers is promised on the present condition of archaeological research, with reference to the

Bible, Greece and Rome, America, India, &c.; and also a subject index to the local antiquarian publications of the United Kingdom—a work, undoubtedly, of immense value. In the current number, the only archaeological article is an excellent analysis, by Mr. Sidney Hartland, of Gen. Pitt-Rivers's excavations in Cranborne Chase, which we commend to those who are not fortunate enough to possess the general's privately printed volumes. Mr. Joseph Jacobs has compiled, with great industry—partly from printed books and partly from the original records—a list of the references to Jews in the Pipe Rolls of the thirteenth century; and Mr. Hubert Hall writes, no less competently, about the site of the ancient Exchequer at Westminster.

THE numbers of the *Altpreuussische Monatschrift* for 1888 (vol. xxv.) are of more than usual interest and variety. To the history of the sixteenth century belongs (in part ii.) a long catalogue, with summary and specimens, of letters and other documents, now in the possession of the Kneiphof gymnasium at Königsberg. One of these is a news-letter dated from the coronation of Queen Elizabeth. To the same period refer two papers of literary history: one giving some account of the quaint verses of Christian Wernicke, the other a poem on an incident in the struggle between Dantzic and Poland. The student of economics will find much that is valuable in a well-edited publication of the chamberlain's accounts and statements of salaries at Königsberg in 1724, the year in which the city first saw a common municipal organisation for its several parts at work. Archaeologists will find a discussion of the probable use of certain old turrets which recur in almost all the fortresses once belonging to the Teutonic Order in East Prussia. The philosophy of Kant has been always a speciality of this magazine, and the present year is no exception. In the first and second quarterly parts we have from Dr. E. Arnoldt a careful examination (*apropos* of Stern's publication) of the alleged differences between Garve's original draft of his review of Kant's *Kritik*, and the review which actually appeared in the *Göttingen* journal after it had been subjected to Feder's redaction. The general result is to minimise these differences, and to put a low estimate on Garve's capacity to interpret or criticise Kant. The editor, Dr. Reicke, continues his publication (in the second and fourth quarterly parts) of the "Loose Leaves" from the philosopher's remains in the Königsberg Library. Among many points they contain of importance in the history of Kant's thought may be specially noted the passages (from the years 1783-7) which seek to guard and explain his idealism, and those (from the year 1793 onward) which defend his moral doctrine against Schiller's charge of "rigorism." We are glad to learn that Dr. Reicke has issued these *Loose Blätter* in a separate form.

THE longest article in the *Boletín* of the Real Academia de la Historia for December is a memoir and vindication, by F. Danvila, of a Valencian lady, Na Carroça de Vilaragut, the favourite of Juan I. of Aragon and of his queen, who was impeached and driven from the court by the Cortes of Monzon in 1389. F. Codera writes of the Christian embassies to the court of Alhaquem II. of Cordova in 970-5, mainly from a MS. of Cidi Hamuda preserved at Constantine in Algeria. Dr. Hübner treats of the epigraphy of the Balearic Isles, supplementing the *Corpus*. A plan and engraving are given of a fine mosaic found in the Isleta del Rey, Minorca. Padre Fita reports on a Greek inscription to Clio from Almeria.

THE chief works now running, or lately concluded, in the *Revista Contemporanea* are a study of "Parliamentary Government and

Universal Suffrage," by J. Sanchez de Torre, written in a conservative sense. It is concluded on January 30. "The Role that Poland has played in Europe," by J. Perez y Oliva came to an end on December 15. The works being still continued, either regularly or at intervals, are "Ginés Pérez de Hita," by N. Acero y Abad; "Los Males de la Patria," by Lucas Mallada; "Felipe II. and the Conclave of 1559," by R. de Hinojosa; and the "Critical Observations on the Dictionary of the Academy," by Fernández Merino. The two first numbers of this year—January 15 and 30—are especially valuable: they contain general indices to all the numbers from January 1880 to December 1888 inclusive.

GERMAN PILGRIMS TO THE HOLY LAND.

DR. REINHOLD RÖHRICHT, the well-known historian of the Crusades, has done a great service to this branch of history by publishing an epitome of the great book which he wrote together with Dr. Heinrich Meissner, under the title of *Deutsches Pilgerreisen nach dem heiligen Lande*, I. (Berlin). He rightly says that the original is too voluminous for most readers, on the one hand; while, on the other, it contains texts, in Middle High German, which are not readily accessible to students. As these texts deal with matters concerning ecclesiastical and social life in the middle ages, and the history of countries, towns, families, and eminent persons—not to speak of contributions to the political economy of the time, in the record of prices and means of communication by land and sea to and from the Holy Land—he considered himself justified in presenting this useful information in a more popular form, at least the historical part, which forms the first chapter of his epitome. The notes, which are, unfortunately, given at the end instead of at the foot of the page, are so abundant and so full of information as to make the work a bibliography of German pilgrims. Many additions have been made to the original, which was published in 1880—*e.g.*, pilgrims of Swiss nationality, so far as the author could obtain information, are included. The second part of the epitome treats of the pilgrim songs, with musical notation. The third part gives the names and the writings of German pilgrims from 1300 to 1697. This is followed by an elaborate index, which greatly enhances the value of the work. It would be important for the history of the Crusades to possess a similar record of the pilgrims of other nations. The late Count Paul Riant, the instigator of the publications of the *Orient Latin*, to which he contributed so much, is known to have collected materials for a history and bibliography of French pilgrims. We hope that his MSS. will be published, even though in an incomplete form. The new English "Palestine Pilgrims' Text Society" would do well to direct its attention to the bibliography of the writings of the pilgrims of the United Kingdom. Only with such kind of publications may we expect a complete bibliography of travels in the Holy Land, so ably begun by the late Titus Tobler. It is gratifying to learn from Dr. Röhricht's preface that he is carrying through the press such a bibliography up to 1888, which is to appear next year. A. N.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BLED, Victor du. *Les Causeurs de la Révolution*. Paris: Calmann Lévy. 3 fr. 50 c.
COUBERTIN, Pierre de. *L'éducation anglaise en France*. Paris: Hachette. 3 fr. 50 c.
DAUDET, Alphonse. *Les femmes d'artistes*. Paris: Guillaume. 25 fr.

HARTMANN, E. v. Zwei Jahrzehnte deutscher Politik u. die gegenwärtige Weltlage. Leipzig: Friedrich. 6 M.

LEMERCIER, A. P. Etude littéraire et morale sur les poésies de Jean Vauquelin de la Fresnaye. Paris: Hachette. 5 fr.

MERBING, S. Der Reim in seiner Entwicklung u. Fortbildung. Berlin: Mehring. 3 M.

SOMMER, H. O. Erster Versuch ab. die englische Hirtendichtung. Marburg: Ehrhardt. 3 M.

THEOLOGY.

BOVET, F. Les Psalms de Manloth: essai d'explication. Paris: Fischbacher. 3 fr. 50 c.

CHAVANNES, O. G. La Religion dans la Bible: étude critique de la manière dont la religion est prêchée et défendue dans les divers écrits bibliques. Vol. I. L'Ancien Testament. Paris: Fischbacher. 6 fr.

HISTORY.

CARRE, H. Recherches sur l'administration municipale de Rennes au temps de Henri IV. Paris: Quantin. 3 fr.

COQUELIN, F. B. Histoire de l'abbaye de Saint-Michel du Tréport. T. II. Rouen: Lestringant. 12 fr.

HEUSLER, H. Francis Bacon u. seine geschichtliche Stellung. Breslau: Koebner. 4 M. 50 Pf.

MONUMENTA vaticana historiam regni Hungariae illustrantia. Series I. Tom. 3. Bullae Bonifacii IX. p.m. Würzburg: Woerl. 20 M.

ROBILLARD DE BEAUREPAIRE, Ch. de. Cahiers des Etats de Normandie sous le règne de Henri III. Rouen: Lestringant. 12 fr.

SICOTIERE, L. de la. Louis de Frotté et les insurrections normandes, 1793-1833. Paris: Plon. 20 fr.

PHYSICAL SCIENCE.

OUDEMANS, J. T. Beiträge zur Kenntnis d. Chiromys Madagascariensis Ouw. Amsterdam: Müller. 2 M.

RESULTATE, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommenen Reisen. Zoologischer Thl. I. Bd. Säugethiere. Bearb. v. E. Buchner. 2. Lfg. St. Petersburg: Eggers. 15 M.

WEGER, W. Der arabische Meerbusen. 1. Thl. Marburg: Ehrhardt. 2 M.

PHILOLOGY.

BETRAND, L. Sur les idiomes et les dialectes de la France. Stuttgart: Gerschel. 1 M. 50 Pf.

BLASS, F. Commentatio de Antiphonte sophista Iamblich auctore. Kiel: Toeche. 1 M.

IMMERWAHNE, W. Die Lakonika d. Pausanias, auf ihre Quellen untersucht. Berlin: Mayer & Müller. 3 M.

LAUCHERT, F. Geschichte d. Physiologus. Strassburg: Trübner. 7 M.

ROSENBERG, J. Das aramäische Verbum im babylonischen Talmud. Marburg: Ehrhardt. 2 M.

SALZMANN, J. Die Herfelder Mundart. Marburg: Ehrhardt. 2 M. 50 Pf.

SIMON, R. Beiträge zur Kenntnis der vedischen Schulen. Kiel: Haeseler. 4 M. 50 Pf.

CORRESPONDENCE.

A LETTER OF THE POET OF THE "SEASONS." Springwood Park, Kelso: Jan. 21, 1889.

In the issue of the *Kelso Mail* for April 13, 1797, was printed a letter which purports to have been written by Thomson, and which (if it be, as it seems to be, genuine) deserves—as the production of a man about whom too little is known, written at an interesting period of his career and containing a very characteristic passage—to be accorded a wider publicity.

Thomson's connexion with this country is well known. The letter, which is addressed to a certain Dr. Cranston (who appears to have been the companion of the poet's early youth, and who was the son of the then minister of Ancrum), on the death of the recipient, fell into the hands of a brother, and subsequently into those of the brother's family. It then lay unnoticed among lumber until it happened to be taken up by a servant for the purpose of packing some candlesticks which were sent to Kelso to be exchanged. The person into whose hands it next fell fortunately discovered its value—which led to its being printed in the *Mail*.

Of course, this story, unless backed by strong internal evidence of the authenticity of the letter, would be worth little; but I think it will be conceded that such evidence is forthcoming. The letter is without date, and is signed only with the initials J. T. It appears to have been written soon after the arrival of the poet that was to be in England—whither he went after the death of his mother.

It opens with a somewhat diffuse statement of the writer's pecuniary position, followed, after some circumlocution, by an application for a loan—to be promptly repaid. It then proceeds as follows—the original spelling is retained:

Now, I imagine you seized wt. a fine, romantic kind of a melancholy, on the fading of the year. now I figure you wandering philosophical, and pensive, amidst the brown wither'd groves: while the leaves rustle under your feet, the sun gives a farewell parting gleam and the birds

"Stir the faint note, and but attempt to sing."

then again, when the heavens wear a more gloomy aspect, the winds whistle, and the waters spout, I see you in the well-known Cleugh, beneath the solemn arch of tall, thick, embowering trees, listening to the amusing lull of the many steep, moss-grown cascades; while deep divine contemplation, the genius of the place, prompts each swelling awful thought; I'm sure, you would not resign your part in that scene att an easy rate. none e'er enjoy'd it to the height you do, and you're worthy of it. ther I walk in spirit, and disport in its beloved gloom. this country, I am in, is not so very entertaining. no variety but that of woods, and them we have in abundance. but where is the living stream? the airy mountain? and the hanging rock? with twenty other things that elegantly please the lover of nature? Nature delights me in every form, I am just now painting her, in her most lugubrious dress; for my own amusement, describing winter as it presents itself. after my first proposal of the subject,

"I sing of winter, and his gelid reign;
Nor let a ryming insect of the spring,
Deem it a barren theme, to me 'tis full
Of manly charms; to me, who court the shade,
Whom, the gay seasons suit not, and who shun
The glare of summer. Welcome! kindred
glooms!
Drear, awful wintry horrors, Welcome all,
&c."

After this introduction, I say, which insists for a few lines further I prosecute the purport of the following ones

"Nor can I o departing Summer! choose
But consecrate one pitying line to you;
Sing your last temper'd days, and sunny calms,
That cheer the spirits, and serene the soul."

Then terrible floods, and high winds, that usually happen about this time of year, and have already happen'd here† (I wish you have not felt them too dreadfully) the first produced the enclosed lines; the last are not completed. Mr. Rickleton's poem on Winter, which I still have, first put the design into my head. in it are some masterly strokes that awaken'd me. being only a present amusement, 'tis ten to one but I drop it in when e'er another fancy comes cross.

The remainder of the letter, which is a somewhat lengthy one, is occupied with matters of less interest. I am indebted to Mr. John Smith, the present editor of the *Kelso Mail*, who has recently reprinted the letter in his columns, for permission to make this communication.

GEORGE DOUGLAS.

BECKFORD'S "VATHEK" FROM AN ORIENTAL ORIGINAL?

Wadham College, Oxford: Feb. 7, 1889.

Lord Byron, in his notes to the "Giaour," says of *Vathek*:

"For correctness of costume, beauty of description, and power of imagination, this most eastern and sublime tale far surpasses all European imitations; and bears such marks of originality that those who have visited the East will find some

* These lines appear to have been cancelled in the sequel; but, in the address to the Earl of Wilmington at the opening of *Winter*, the poet speaks of filling his ear

"With bold description and with manly thought."

† The editor of the *Mail* supposes the letter to have been written at Barnet.

difficulty in believing it to be more than a translation."

In a recent discovery of mine at the Bodleian this view met with strong corroboration. In examining the copy of *Vathek* which belonged to the Douce collection—a beautiful little octavo volume bound in morocco, the first English edition, published in 1786 at the price of 15s.—I observed several notes which Mr. Douce had inserted. Among them, on the second page, are the following particulars relating to the origin of the tale:

"One of Wortley Montague's MSS. fell into Mr. Beckford's hands. A Turk who was on a visit to him translated into very bad English the story of *Vathek*, which was in this MS. Mr. Beckford translated the Turk's version into French, with great alterations and additions. Mr. (now Dr.) H. procured Mr. Beckford's translation, which he rendered into English with notes and illustrations, in which form it was printed, as in the present copy. Dr. H. thought Mr. B. could have added but little, as the text afforded such genuine matter for the illustration of Oriental manners; but he felt himself at liberty to make some slight alterations in Mr. Beckford's translation."

This note is signed, "F. D." (Francis Douce) —"From Dr. H.'s own information: February 14, 1802"; and close beneath it comes the following:

"Mr. Clarke has since informed me that Mr. B. wrote the English version himself, which Dr. H. published in his absence without authority. This is obscurely alluded to in Mr. B.'s preface to his own French edition republished in—" [date illegible].

The Dr. H. of these notes is easily identified with the Rev. S. Henley, rector of Rendlesham; and the passage in "Mr. B.'s preface" referred to is probably that in the third French edition, where the author says:

"La traduction, comme on sçait, a paru avant l'original; il est fort aisé de croire que ce n'étoit pas mon intention—des circonstances, peu intéressantes pour le public, en ont été la cause."

If we accept this evidence, Dr. Henley would appear, on his own confession, to have been guilty of a gross act of literary piracy; but his statement as to the Arabic MS. would be none the less valuable—there being no apparent motive for falsehood on this point. If its existence be regarded as established, we are at once supplied with a much needed explanation of the deep-seated Oriental characteristics of the tale—for some of which, it must have occurred to many readers besides Lord Byron, it is almost incredible that a European, and a European of the eighteenth century, can have been responsible. At the same time, the crude material, wherever procured, has been so fused in the crucible of genius that in its present form it is unmistakably stamped in every line with Beckford's *bizarre* and cynical personality—with his audacious licentiousness, and what the *Quarterly Review* called "the diabolical levity" of his contempt for mankind.

Again, if Mr. Clarke's information is correct, we are to believe it was Beckford himself and not Dr. Henley who wrote the English version, which is of such merit that, as the *Dictionary of National Biography* puts it, "it eclipsed the original, and is sometimes taken for it."

In any case, it is curious that recent editors have consistently overlooked these notes of Mr. Douce's, and it would be interesting to have further light thrown upon the question.

HAROLD G. PARSONS.

THE LATIN ARISTOTLE OF 1482.

O.C.C., Oxford: Feb. 11, 1889.

In an examination of the bindings of books in the library of this college, we have, among

numerous other fragments, found some 250 leaves, entire or fragmentary, belonging to the 1482 Latin edition of Aristotle's works on natural philosophy, with Averroes's "De Substantia Orbis," printed at Venice "per magistrum Philipum Venetum." As we have not yet been through one half of the library, we have good hopes of finding most of the remainder. The whole work consists of 360 leaves, according to Hain, who describes the volume (*Rep. Bibl.*, vol. i., No. 1682); but his list of contents omits two works found in our register—the "De Respiratione" and "De Morte et Vita." Panzer (*Ann. Typogr.*, iii., No. 593) has a very imperfect description of the work. This appears to be the first edition of any but single treatises of Aristotle; and no copy exists either in the Bodleian, or (apparently) in the British Museum. Hain, however, mentions a copy in the Royal Library at Munich. Do any other copies exist? and, if so, where? Lastly, is the discrepancy between Hain's description and the register of our book due to his having consulted an imperfect copy, or to some other cause?

J. G. MILNE.

R. G. C. PROCTOR.

P.S.—Further examination shows that our copy consisted originally of 364 leaves, or four more than that described by Hain.

THE ONLY KNOWN MS. OF COMMODIANUS.

Bowdon, Cheshire: Jan. 31, 1889.

I hope it may not be too late to remind collectors and librarians that the only known MS. of Commodianus is among the treasures of the Middlehill Library. Of this Oehler wrote in 1847, after stating that the MS. used by Baluzius had been hopelessly lost:

"Alter Commodiani codex MS., qui quidem mihi innotuit, olim Meermannianus, exstat hodie in locupletissima et splendidissima Bibliotheca Thomae Phillips, Baronis in Middlehill, saeculi xi memorabundus . . . Sed neque hujus libri copiam mihi facere licuit, nec cui nostratium aditus illius bibliothecae pateret compere potui."

Ought it not to be secured for the British Museum?

J. EDWIN ODGERS.

THE OLD ENGLISH GLOSS "ELMAWES."

Cambridge: Feb. 9, 1889.

Mr. Aldis Wright has misunderstood my position with regard to the gloss "Lameres=Elmawes," about which I wrote a few lines in the ACADEMY of February 2.

It was not my intention to reproduce, palaeographically, the two entries with which I was concerned. My sole object was to call attention to the omission of the word "lamia," without which "lameres" was unintelligible, and to the disadvantage, in general, of abridging obscure and corrupt glosses. For this purpose my extract from the Trinity MS. ought simply to have run: "Lameres, id est lamia, vel Anglice Elmawes." But as "Lamia" followed in the MS. immediately after "Lameres," I wished to give this in an abridged form. By some accidents, which I do not think it worth my while to explain, an error crept into this latter gloss, but it was not due, as Mr. Wright suggests, to a misreading of the MS.

It is true that I did not know at once what "Gg" in the MS. meant. But, as my time was pressing and the point immaterial to my purpose, I deferred it to some other occasion. Experienced readers of MSS. know how impossible it is to feel at home at the spur of the moment in such a huge and complicated MS. as the one in question. Therefore, my very difficulty induced me to ask future editors of glosses not to abridge them, as

glossaries are most difficult, and can only be mastered by those who work steadily at them.

I admit that I should not have abridged a gloss, at the very moment that I protested against the publication of abridged glosses. But I did not want to point out that glosses should not be curtailed at all, but that words (in this case "lamia"), which helped to make glosses intelligible, were omitted, and consequently trouble and loss of time caused to those who had to deal with them.

I would gladly stop here if Mr. Wright had not fallen into a curious error. "It will be seen," he says, "that Mr. Hessels has written *Helmawes* for *Elmawes*." Surely I have done nothing of the kind! It will be seen in the ACADEMY of February 2 that I plainly state that "Elmawes" is the reading of the MS., but that I suggest "Helmawes" as a conjectural reading.

It would have been desirable, for Mr. Wright's own sake, if he had explained more clearly who was responsible for the abridgement of the glosses, he or Prof. Wülcker.

Mr. Wright's conjecture as to the word "Elmawes" seems unacceptable, at least in its entirety. The word *Elf* had suggested itself to me likewise; but I gave it up on account of the ending "-mawes," and I still prefer to read *Helmawes* (helmaiden or helmen?). But Prof. Skeat tells me that in such a case the word would probably be "hellemawes." He inclines to think that the word stands for "Elf-mawes," like *elfquen* in Stratmann, first assimilating to *m* (Elm-mawes), and then one *m* dropping out, leaving us "Elmawes"; for loss of *f* before *m*, compare *woman*, *Lammas*. Still, we find "helgodes" twice over in Wülcker's Vocabularies.

Here I leave the matter.

J. H. HESSELS.

THE ORIGINAL OF CHAUCER'S "A B C."

Cambridge: Feb. 12, 1889.

I am obliged to Mr. Paget Toynbee for pointing out my errors. I feel bound to account for them.

I must claim indulgence for occasional nods. When saying that "De Deguileville wrote a prose piece," the words "prose piece" slipped in by a clerical error; for I said that I was quoting from Morley's *English Writers*, to which I give the reference; and Morley says "devotional poem." In fact, I knew perfectly well that it was a poem; but I suppose I was thinking of the version (to which I refer in the same line) in the Cambridge MS. Ff. 6.30; and, I think, I am right in saying that that particular MS. gives the *prose* form.

I find, too, to my sorrow, that I have done M. Paul Meyer a great injustice in saying that he writes the name "De Deguileville"; for I now find that, in Furnivall's "Trial Forewords," he corrects that spelling by saying "De Deguileville (that's the proper form of the name)." I was misled by the heading of his edition of the poem, at p. 84 of "A One-text Print of Chaucer's Minor Poems," published for the Chaucer Society, which runs thus:

"From Guillaume De Deguileville's *Pèlerinage* [sic] de l'Ame, Part I., *Le Pèlerinage* [sic] de la Vie Humaine. Edited from the MS. 1646 . . . by Paul Meyer."

I suppose, now, that this heading was really written by Dr. Furnivall; but I followed it in all humility, even in the peculiar accenuation of *pèlerinage*, as I thought something was meant by it. For it not only occurs there, but four times more in M. Paul Meyer's letter, as printed in the "Trial-Forewords" aforesaid, pp. 101, 102. This error arose, it will now be seen, from trying to copy accurately what was before

me in print. These things can be verified by reference.

I meekly accept the correction as to Dante, ix. 113. A reference to my note (*Chaucer's Minor Poems*, p. 264) will at once show whence I got the notion of "perils"—viz., from the passages (which I quote) in Palladio Negro and Sebastian Munster.

I am sorry my book gives so little satisfaction. I really took a great deal of pains about it, and to find that I have nevertheless blundered is most distressing to me.

WALTER W. SKEAT.

POPE AND ADDISON.

London: Feb. 12, 1889.

Mr. Aitken's discovery of the character of Atticus in the *St. James's Journal* of December 15, 1722, is extremely interesting; and it is not the first time that his researches have produced important results. But to prove that the lines appeared in the *St. James's Journal* before the publication of *Cytheria*, the exact date must be ascertained when that volume was issued. It was then very common to post-date a book which appeared late in the year; as, for instance, the first edition of the *Conduct of the Allies*, which, though published in November 1711, is dated 1712. It is quite possible, therefore, that *Cytheria* may, after all, contain the first printed copy of the famous satire.

F. G.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 18, 4 p.m. Asiatic: "The Northern and Western Kshatrapas," from Notes by the late Pandit Bhagyanil Indrajil, illustrated by Coins from the Pandit's Collection recently bequeathed to the British Museum, by Mr. E. J. Rapson.
5 p.m. London Institution: "Ants," by the Rev. J. G. Wood.
8 p.m. Society of Arts: Cantor Lecture, "Wood Engraving," II., by Mr. W. J. Linton.
8 p.m. Victoria Institute: "Scientific Research and Revelation," by Mr. C. S. Wilkinson.
- TUESDAY, Feb. 19, 3 p.m. Royal Institution: "Before and after Darwin—Evolution," V., by Prof. G. J. Romanes.
7.45 p.m. Statistical: "The Coal Question," by Mr. R. Price-Williams.
8 p.m. Society of Arts: "Slavery in Relation to Trade in Tropical Africa," by Commander V. Lovett Cameron.
8 p.m. Civil Engineers: "Alternate-Current Machinery," by Mr. Giesbert Kapp.
8.30 p.m. Zoological: "A Skull of the Chelonian Genus *Lytoloma*," and "An apparently new Species of *Hyracodontotherium*," by Mr. R. Lydekker; "Some Fishes from the Kilima-njaro District," by Dr. A. Günther; "Certain Points in the Structure of *Polyboroides*, with Remarks on its Systematic Position," by Mr. F. E. Bedard.
- WEDNESDAY, Feb. 20, 8 p.m. Society of Arts: "The Forth Bridge," by Mr. B. Baker.
8 p.m. Geological: "The Cotteswold, Midford, and Yeovil Sands, and the Division between Lias and Oolite," by Mr. S. S. Buckman; "Some Nodular Felsstones of the Lleyen Peninsula," by Miss C. A. Raisin; "The Action of Pure Water, and Water saturated with Carbonic-Acid Gas, on the Minerals of the Mica Family," by Mr. A. Johnstone.
8 p.m. Elizabethan: "George Chapman," by Mr. Havelock Ellis.
8 p.m. Shakspeare Reading Society: "Twelfth Night," rehearsed under the direction of Mr. W. Poel.
- THURSDAY, Feb. 21, 3 p.m. Royal Institution: "The Venom of Serpents, and Allied Poisons," I., by Dr. S. Martin.
8 p.m. London Institution: "The Legend of Beauty; or, Art as representing the Passion of our Lives," by Mr. Wyke Baylis.
8 p.m. Chemical: Election of Fellows.
8 p.m. Linnean: "Euphrasia," by Mr. F. Townsend; "Sexual Apospory in *Polytrichum angulare*," by Mr. O. T. Drury; "The Retina of the Blowfly," by Mr. B. T. Lowne.
8 p.m. Electrical Engineers.
8.30 p.m. Antiquaries.
- FRIDAY, Feb. 22, 7.30 p.m. Civil Engineers: Students' Meeting: "Furnaces," by Mr. T. A. Guyatt.
9 p.m. Royal Institution: "In the Heart of the Atlas," by Mr. Harold Orlinhton-Browne.
- SATURDAY, Feb. 23, 3 p.m. Royal Institution: "Experimental Optics—Polarisation, Wave Theory," I., by Lord Rayleigh.
3 p.m. Physical: "The Measurement of Electrical Resistance," by Dr. J. W. Waghorn; "Polarised Light—(1) A New Polarimeter, and (2) the Formation of a Cross in certain Crystal Structures," by Prof. S. P. Thompson; "Electrical Measurements," by Prof. Ayrton and Prof. J. Perry.
8.45 p.m. Botanic: General Meeting.

SCIENCE.

Catalogue of the Turkish Manuscripts in the British Museum. By Charles Rieu. (Printed by Order of the Trustees.)

THE compilation of a catalogue of Oriental manuscripts is a work which requires a thorough knowledge of the literature of the language, as well as a full acquaintance with the writings of European scholars, without mentioning besides skill and practice in deciphering the different sorts of Oriental handwriting—a proficiency founded not only upon good eyesight, but also upon an intimate knowledge of the languages concerned. In the list of catalogues of Oriental MSS. that of the Imperial Library of Vienna, made by Prof. Dr. Gustav Flügel (3 vols., 1865), occupies a prominent place, owing partly to the large amount of material, partly also to the variety of the branches of literature it deals with. But, although Prof. Flügel had several helpers in his task and himself possessed extraordinary learning, there are nevertheless shortcomings and mistakes, due to the want of encyclopædic knowledge. Prof. Flügel's own speciality was Arabic; in Persian and Turkish he was a secondhand authority, and we must, therefore, not wonder that in consequence of his defective acquaintance with Chagatai, or Eastern Turkish, he ignored the author of the *Sheibani Nameh*, and was entirely in the dark about the contents of that epic, afterwards edited and translated by the present writer.

With Dr. Charles Rieu, the keeper of Oriental MSS. at the British Museum, the case is entirely different. He is equally versed in Arabic, Persian, Turkish, and Chagatai literature; and his Turkish catalogue is a work which does him great credit. On almost every page he shows an astonishing amount of information and a vast memory, which enables him to compare the texts before him with those quoted by other catalogue writers. In most cases his headings supply a critical description of the contents of the MSS.; where, however, the MSS. are themselves defective, the author, being prevented from collating the copy at his disposal with others, could hardly be expected to determine either the date or the full contents of the work. Thus, I find quoted (p. 224-225) the collection of tales called "El feredj baad-esh Shiddet," as containing originally forty-two tales. But a similar MS., in possession of the Hungarian Academy contains a much larger number, and furnishes also one of the oldest linguistic monuments of Ottoman Turkish, being dated A.H. 742, while the Vienna copy, quoted by Flügel, bears no date, and that at Munich (No. 204) shows the date of A.H. 914.

With reference to the quantity and quality of the Turkish MSS. in the British Museum, I am sorry to say that that institution, which has accumulated so many valuable treasures, is comparatively poor in literary monuments derived from Turkey, standing not only behind the Imperial Library of Vienna, but also behind the libraries of some minor countries. This is the more to be wondered at, as England centuries ago maintained diplomatic relations with the East, and Englishmen have always been conspicuous for their passion for travel. The most valuable portion

of the collection of Turkish MSS. consists of the Turki, or Eastern Turkish, where the British Museum can boast of works which have remained hitherto unknown, even to specialists. Such is Egerton 1021, Or. 1712, Or. 1912, Or. 404, and particularly Or. 3222, on the description of which Dr. Rieu dwells at some length, for which we are greatly indebted to him. If the statement of the author could be verified that he "used records written in the Mongol (Uigur) character by Mongol Bakhshis"—i.e., troubadours—this MS. would certainly deserve to be translated into some European language. But I am afraid that this is simply a mode of talking, in imitation of Rashid-ed-din Tabibi, who likewise mentions Mogol records, the existence of which I greatly doubt, as I ventured to explain in the preface to my ethnographical work—*Das Türkenvolk* (Leipzig, 1885). Somewhat unintelligible to me is the statement of Dr. Rieu, that the most important part of the work is the last, which has all the value of a contemporary and official record of the life of Sheibani Khan; while a few lines later he says that Berezin's *Sheibani Nameh* was partly textually transcribed, partly abridged from it. If this be the case, then the work of the anonymous transcriber must be a very meagre one, for Berezin's *Sheibani Nameh* consists of only a few pages, and ought by no means to be compared with Prince Mohammed Salih's epic, which numbers nearly 10,000 verses, and is full of interesting details (not destitute of dates) regarding the life and deeds of the great victor of the Timurides. I cannot omit to mention that, since the publication of my *Sheibani Nameh*, I have found a fragment (alas, but a fragment!) of another versified account of Sheibani, which I am inclined to consider an entirely independent composition, inferior to the work of Prince Mohammed Salih so far as regards its practical value, but of a greater historical importance, as the incidents are described with accurate dates, not only of the year but also of the day. If I am not mistaken, the *temsil* (parables), mentioned by Dr. Rieu on folios 147-8, have been extracted from the MS. in question.

If there is any objection to be brought against Dr. Rieu's catalogue it might possibly relate to his spelling of Turkish words, and particularly of those which, having been borrowed from Arabic or Persian, have become the property of the Ottomans, and have adopted the phonetic rules of the Osmanli language. "Gul u Bulbul" is certainly much more correct than "Gül ü Bülbül"; but the Osmanli uses the latter and not the former spelling. And since the author has adopted the Hungarian vowel *ö* when writing "Tököli" and not "Tokoli," he might have as well used "Hüseini" instead of "Husein," which is a Persian or Arabic, not an Osmanli name.

For the rest, I repeat that this Catalogue of the Turkish MSS. in the British Museum belongs to those marvellous accomplishments in Oriental learning which are becoming in our days rarer and rarer, since Oriental studies show a tendency towards philology instead of towards literature, which must be greatly regretted, for there are copious mines which still await their explorer.

A. VAMBERY.

CORRESPONDENCE.

THE DERIVATION OF *σαθρός*.

Cambridge: Feb. 9, 1889.

In the last edition of Liddell and Scott the origin of the word *σαθρός* is said to be "uncertain." Does it not come from *σῆθω* (*sáw*) "I sift," like *σαπρός* from *σῆπω*? The word is repeatedly used in Greek literature as a metaphor for "unsound." I believe the original idea was "full of holes," the opposite of *στεγανός*. In Plato's *Gorgias*, 493B, the *Σικελόστis* quoted by Plato compares the soul of the incontinent man to a sieve: *τὴν δὲ ψυχὴν κοσκίνῳ ἀπέκασε τὴν τῶν ἀνοήτων ὡς τετρημένην, ἅτε οὐ δυναμένην στέγειν*. Presently, enlarging the metaphor, as is his wont, Plato supposes that both the temperate and the incontinent man have many *πίλοι*—sound in the case of the first, but in the other's case perforated; the incontinent man's *ἀργαῖα* are (says Plato) *τετρημένα καὶ σαθρά*. The conjunction of *τετρημένα* with *σαθρά* seems to show that Plato accepted this derivation (see my note on the words *τῷ ἐπιστάτῃ* in *Oratio*, 47B), and it can hardly be doubted that he was right.

J. ADAM.

SCIENCE NOTES.

WE are glad to hear that the First Lord of the Treasury—in reply to an influential memorial—has consented to grant a pension on the civil list of £100 to the widow of the late R. A. Proctor, who is now living in Florida.

MESSRS. SWAN SONNENSCHNEIN & Co. have in preparation a book on Vital Statistics by Dr. Arthur Newsholme.

FROM Mr. Barrington Brown's official report on the ruby mines of Burma we glean some interesting particulars with reference to the geological conditions under which the gemstones occur. The principal mines are in the valleys of Mogok, Kathay, and Kysatpyen, where the rocks consist of gneiss and granular limestone. Deposits of calc-spar occur in the limestone, and constitute the primitive matrix of the ruby. Although the gems were formerly worked in the solid rock, most of them are now obtained from recent deposits of sand and gravel, which have resulted from the disintegration of the gneiss, and contain the rubies left on the natural decomposition of the limestones. With the introduction of improved methods of mining Mr. Streeter expects that the solid rock may be advantageously worked, and the rubies thus obtained from their original matrix.

PHILOLOGY NOTES.

KARL J. TRÜBNER, of Strassburg, announces a companion volume to Gröber's *Grundriss der romanischen Philologie*, of which the first volume is now completed, for the Teutonic languages. The editor is Prof. Hermann Paul, of Freiburg, who has been promised the assistance of many of the leading scholars of Germany. Thus, while he will himself treat the general principles and history of the subject, Prof. E. Sievers will undertake phonetics, Gothic language and literature, Old German and Scandinavian metres, and runes. To enumerate the English departments: to Prof. F. Kluge has been assigned the history of the English language and Anglo-Saxon literature; to Dr. J. Wright—the only English name in the list—English dialects; to Prof. Alois Brandl, Middle English literature and ballad poetry; and to Prof. J. Schipper, English metre. It is anticipated that the work will be completed in five or six parts, at the low price of 4s. a part. The English agent is Mr. David Nutt.

Zu Aristoteles' Poetik. Theodor Gomperz. (Vienna.) In this little tractate of forty-two pages a very competent scholar reviews a good many of the difficulties that occur in the first six chapters of the *Poetics*, sometimes upholding this or that view which has already been put forward, sometimes broaching a new view of his own. He is always worth reading, even when we cannot agree with him; and we must confess that this is the case with regard to the majority of the passages in question. A few of them may be mentioned here. Though acquainted at the time of writing with Mr. Margoliouth's *Analecta Orientalia*, he seems hardly to allow it due weight. Perhaps we should not be wrong if we supposed that his opinions on certain passages in the *Poetics* had been very definitely formed before he saw Mr. Margoliouth's book, and that he was loth to have them upset; or perhaps he had hardly had time to weigh the new evidence. We can hardly account otherwise for his refusal to insert *τοιούτων*, or something like it, in 1447 a 25, when it not only much improves the sense and construction of the sentence, but is attested by the Arabic version. His proposals to read *οὐ χαριώτεροι τῶν ὀρχηστῶν* just afterwards, and *ἐν δ' αὖ τῇδε τῇ διαφορᾷ* in 1448 a 16 seem also to be made in defiance of the Arabic; and the latter of the two is surely very infelicitous. In none of these places does he even mention the new evidence afforded by the Arabic version. In the case of 1450 a 29 he does, indeed, mention the new support given to Vahlen's *λέγει καὶ διανοίᾳ* for *λέγει καὶ διανοίας*; but he is not convinced by it. In 1448 b 30 he seems to us right in dropping *λαμβάνον*, and reading *καὶ τὸ ἀρμότιον ἦλθε μέτρον*; but Stahr suggested both these changes. The suggestion to put *πέφυκεν* . . . ἦθος in 1450 a 1 before (and not after) *διὰ γὰρ* . . . *τινας* appears to be original and plausible. We are glad to find him taking for granted that the second of the two causes which gave rise to poetry, according to Aristotle, was man's natural propensity to harmony and rhythm; but we are not with him in thinking, as he appears to think, that Aristotle failed to say so in a clearer way than our text shows. Nor can we think that he makes out a good case for chap. v. standing substantially as the author wrote it, instead of being a collection of fragments. His explanation of *καὶ ὁ ποιὰ τις ἐστὶν ἡ τραγῳδία* in 1450 a 8, as meaning that a tragedy may be good or bad in respect of its six parts or any of them, may possibly be right; but from his remarks we should gather that he has overlooked the supposed antithesis of the parts *κατὰ τὸ πᾶν* in chap. xii., by which other critics have been led to a quite different explanation. His theory that Aristotle had but a poor opinion of lyric poetry seems to rest on insufficient grounds. In any case it is curious in this connexion to remember the ode in honour of Hermias.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Annual Meeting, Thursday, January 31.)

DR. VERRALL, vice-president, in the chair.—It was agreed that a letter of condolence be addressed in the name of the society to the widow of the late Dr. F. A. Paley. A paper was read by Dr. Fennell on "The relation of Accent to the Division of Words into Syllables in Aryan Speech and on Accent as a Cause of Phonetic Change, with special reference to Verner's Law, Sanskrit gutturals (*velars*), and the Greek Vowel System." Dr. Fennell suggested that it should be inferred from the change of Aryan *tenues* to Teutonic spirants at the beginning of words that a similar change took place at the beginning of syllables, while at the end of syllables the Aryan *tenues* changed to Teutonic *medias*. Accordingly, Verner's Law was

to be explained by a syllabism represented by *brā-thar*, mod. *ār*. This involves the assumption that as little consonantal sound as possible went to an accented syllable in Old Teutonic. There are some indications that this assumption might be applied to Greek and Sanskrit, in fact to Aryan speech generally, with the result of explaining sundry phonetic phenomena, the explanation of which goes to prove the validity of the assumption as applied to Aryan speech. The theory of syllabism in connexion with accent, which is proposed, seems to suggest the following system: (1) Root syllables beginning and ending with a consonant may be divided if followed by a vowel. (2) Root syllables beginning with a vowel were not divided in syllabism. Thus, *ἀγ-ω*, Skt. *aj-as*, *ark-ās*, *areh-is*, *āh-is*. (3) A nasal held a preceding vowel and a following consonant together. Thus, *ἀγκ-υρα*, Skt. *ank-ās*. Moreover, the influence of accent on syllabism may be modified by analogy, e.g., *μακρός*, *μήκ-ιστος*—*κρατ-ύς*, *κράτ-ιστος* (Epic *κάρ-τιστος*—*βραχ-ύς*, *βράχ-ιστος*. These assumptions as to accentuation and syllabism involve the consequence that, if the accented syllable of a word be not the first syllable, the syllable preceding the accented vowel must end in a consonant, unless analogy or some other modifying influence intervene. There are sundry indications in Greek and Sanskrit that it is actually the case that the syllable preceding the accent does end in a consonant, viz. in Greek (1) the change of unaccented *ε* (a before *μ*, *ν*, *ρ*) to *ο*, and *α* (*η*) to *ω*, e.g. *ποδός* for *πεδός*, *γονφός* for *γανφός*, *αὐνός* for *αἰνός*, *χαρμῶν* by *χάρμα*, *φλεγμονή* by *φλέγμα*, *στελμονία* by *στέλμα*, *εὐφρονος* by *εὐφραίνω*, *εἰκοσί**, *πολὺς**, *κοῖνός**, *δολίγος*, *πολύς*; also many instances of the change of *α* to *ω* are in unaccented syllables which would be closed in accordance with the suggested hypothesis. (2) The change of *α* to *ω*. That the Greeks were averse to heavy consonantal endings to syllables may be inferred from their terminations of words, accordingly we find *θρασ-ύς* by *θάρ-σος*, *κρατ-ύς* by *κράτ-ιστος*. (3) The change of aspirates in Greek after a nasal to *medias* (or *tenues*) is more easily explained if it takes place at the end of a syllable, and, therefore, supports the suggestion that a nasal held a preceding vowel and a following consonant together. Many instances of epenthesis and prothesis, as *τελαμών* and *ὄρρος*, seem to support the hypothesis suggested. The same may be said of a few instances of the change of *α* to *ι* which takes place in closed syllables in cases where it cannot be disputed. Hence it may be inferred that *α* is changed to *ι* in Sanskrit in closed syllables as in *pit-ār*, *shtit-ā*, *dit-ā*, *tishtir-ē*. The change of *ar* to *ri* in Sanskrit seems analogous to the change of *ap* to *pa* in Greek. The change of *velar* gutturals to palatals in Sanskrit may be due to the tendency of accented syllables to lighten their consonantal part. This view explains several important exceptions to the explanation of this change which ascribes it to the influence of vowels, while most cases, if not all, which seem at first sight to bear against the new explanation may be explained by the modification of the normal syllabism proposed owing to the influence of analogy. This last application of the general theory would, if established, destroy most of the evidence for an original Aryan *ε*, so that it is necessary to say something as to the relation of the Greek *ο* to the Greek *ε*. It may be briefly stated that the discrepancies between the Sanskrit system of Ablaut and that of other kindred languages may be explained by supposing that at an early period the various branches of the Aryan family took a dislike to having more than two *morae* of vowel-sound or of vowel-and-semi-vowel-sound before a consonant. The Greeks solved the difficulty by changing *ā* to *ο*; and the influence of *αι*, *ου*, *οι*, *ορ*, *οκ*, added to that of *ο* springing from *ε* as suggested above, led to the general association of *ο* (instead of *ā* or *η*) with *ε*.

PHILOLOGICAL SOCIETY.—(Friday, February 1)

DR. R. MORRIS, president, in the chair.—Mr. Theodore G. Pinches read a paper on "The Names *Jah* and *Javeh*." The paper was a discussion of certain proper names (found in the inscriptions from Assyria and Babylonia) containing elements which, the author contended, represented the Hebrew *Jah* and *Javeh*. As examples of the

former, the name *Yāhdu* and its variant *Ahādu*, *Yā-da'u* and its variant *Aa'u-da'u*, *Yābū* or *Yābū* (cf. Hebrew *יָבֹו*), and *Yāhābi* (cf. Hebrew *יָהֲבִי*), "son of *Abi-nadab*" (= *Abinadab*), were mentioned. As *Yā* at the beginning of a name could become *da* or *ā*, seemingly in consequence of the Assyrians and Babylonians being reluctant to pronounce the sound of *i* or *y* before another vowel (see the first two examples quoted above), the author contended that this could occur at the end of a name also; and it might be regarded, therefore, as a very possible explanation that *da* or *ā* in the words *Abi-da*, *Assur-da*, *Nergal-da*, *Samas-da*, *Bēl-da*, &c., represented also the same particle, and that these names meant "My father is *Jah*" (*Abijah*), "Assur is *Jah*," "Nergal is *Jah*," "Samas is *Jah*," "My lord is *Jah*" (*Bealjah*), &c. It was noteworthy that by far the greater part of the divine names of the Assyrian or Babylonian pantheon was non-Semitic. It seemed probable, therefore, that polytheism with these people was very largely due to foreign (Sumerian and Akkadian) influence; and the question naturally arose, whether the Assyrians and Babylonians did not, at first, calm their consciences by identifying all their new deities with *Jah*, making them, in fact, his manifestations. After quoting some other names, the reader spoke of the curious late forms—*Natanu-Yāwa*, *Gamar-Yāwa* (treated of in the ACADEMY by the Rev. C. J. Ball), and *Bandāwa*—which were all, apparently, names of Jews, "children of the captivity." These names were undoubtedly to be identified with the Hebrew *Nethaniah*, *Gemariah*, and *Beniah*, with this exception, that the last element, *-yāwa* or *-āwa*, was the Babylonian scribe's way of representing the Hebrew "Yaweh," which, apparently, was pronounced in full, instead of the more usual "Ya," at the period when the tablets giving the above names were written. It was noteworthy that—whereas the form of the Hamathite name, *Yāwhi-di* and *Ilubī-di*, with the occasional presence of the divine prefix before "Ya" in certain names, showed that the Assyrians were well acquainted with the sacred significance of the word—the rarity of the form "Yāwa," and the absence of the divine prefix, implied that it was not altogether familiar to them. The probability was, therefore, that the former had been used by them from the earliest times, and was a word common to them and the nation nearest akin to them—the Israelites; while the latter was only known to them from its occurrence in Jewish names—a fact which indicated that it was peculiar to the latter.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, February 4)

PROF. A. MACALISTER, president, in the chair.—Miss Jodrell, of Aylesham, exhibited (through Mrs. Hopkins) a silver medal by Croker, commemorating the restoration to the Church of first-fruits and tenths by letters patent dated November 3, 1703.

obv. Bust of Queen Anne laureated.

ANNA. D. G. MAG. BRI. FR. ET. HIB. REG.

rev. Queen Anne enthroned, holding in the left hand a sceptre, with the right hand offering a sealed scroll to seven kneeling prelates: above,

PIETAS AUGUSTE;

in the exergue, PRIMITIIS. ET. DECIMIS.

ECCLESIAE. CONCESSIS.

MDCCLV.

—Prof. J. H. Middleton made the following remarks upon some sixteenth-century vestments, exhibited by Dr. Chr. Scott: The two chasubles from the chapel of Sawston Hall, which are exhibited this evening through the kindness of Canon Scott, though themselves of modern materials and shape, are decorated with very elaborate orphreys dating probably from the early part of the reign of Henry VIII., of extremely beautiful and magnificent work with the needle. (A.) The White Chasuble: on this have been sewn parts of the two orphreys of a cope, the subjects being as follows: (1) St. Matthew, with an angel holding an open book; (2) St. Philip, holding a tall cross; (3) St. Jude, holding a long, curved oar. On the back: (1) Some secular saint in hat and gown of Henry VII.'s time; (2) and (3) the B. V. Mary and St. John looking upwards to a

crucifixion-scene, which is now missing. These figures were probably at the top of each orphrey of the cope, the crucifixion being on the hood; (4) St. Peter holding one key; (5) another secular saint, in similar dress to No. 1., probably intended for St. Alban, as Mr. Montague James has suggested. The technique of this needlework is the same as that of the Lyng altar-cloth, exhibited last term [*See ACADEMY*, December 8, 1888]. The colours of the silks are very rich; and great variety of effect is produced by different arrangements of the stitches used for the gold thread, especially for the diapers of backgrounds and other decorative details. Each figure is represented under a pillared canopy, standing on a floor of marble squares, shown in perspective in a very un-mediaeval way. The canopy details and other points show that the date of this needlework is probably not earlier than the reign of Henry VIII. (B.) The Red Chasuble, also, is ornamented with pieces cut from the orphreys of one or more copes of the same date and workmanship as the previously described orphreys. The subjects are taken from the legend of the martyrdom of St. George of Cappadocia, the patron saint of England during the latter part of the mediaeval period. Some scenes are evidently missing, such as his death by decapitation. Those here represented are: (1) St. George in silver armour, with a red cross on his breast, represented as a youth, nimbed; he is brought before a king or emperor under the charge of having pulled down the edicts against the Christians which Diocletian had ordered to be published in Jerusalem, and other parts of the Roman world, about the year 296. According to the usual form of the story, St. George was brought before Dacianus the pro-consul of Judaea; but here the enthroned figure is represented as a royal or imperial person, with crown and sceptre; (2) the king consults with his councillors; (3) St. George, stripped of his armour, is brought before the king, who orders him to sacrifice to Apollo; (4) St. George is again brought up for judgment: this subject is very badly restored. The intermediate one of the fall of the temple of Apollo is missing; (5) St. George is hung up, nude, to a *furea*, and is tortured with a whip and pincers in the presence of the king and his attendants; (6) St. George is raised from the tomb by Christ: in the background is a view of Jerusalem, represented as a mediaeval fortified city. Over each subject is a canopy on pillars, with two angels holding the *rutilans rosa*, the favourite badge of Edward IV., as used on his "rose-nobles." The whole work is *appliqué* on linen; and great splendour of effect is given by stuffing parts of the gold canopies with wool, so as to make them stand out in high relief—a not unusual method at this late period, but more common in Germany than in England. The whole history of the cult of St. George is a very curious one. He has been from a very early period, and still is, one of the most popular saints of the various eastern Churches—Greek, Coptic, Maronite, and the like. A church at Thessalonica was dedicated to him as early as Constantine's reign, only about thirty years after his death. In 494, Pope Gelasius, when reforming the calendar, decided that his legend was doubtful, and placed St. George among those "saints whose names are rightly revered by men, but whose deeds are known only to God." In all the eastern forms of his legend, there is no mention of the fight with the dragon. That story is simply a Christian version of the old Perseus and Andromeda myth, which was taken up and added to the existing legends about St. George by the crusaders in the twelfth century. All the details of the myth are similar in the pagan and Christian legends; and varieties of both legends give two different places as the site of the exposure of the Princess Andromeda or Cleodolinda—namely, Joppa on the Phœnician coast, and the shore of the Egyptian Delta. Again, as, in classical art, Perseus holds the head of Medusa, so, in the Christian legend, St. George is sometimes represented holding a head, which is taken to be a symbol of his death by decapitation. Henry I. of England first made St. George the patron saint of his army. In 1222 a public feast in his honour was decreed in England; and in 1330 he was made the patron of the new Order of the Garter. In this way he gradually became regarded as the special patron saint of England. In other countries he was especially the patron of the

armourers' guilds; for whom, e.g. at Florence, Donatello carved his wonderful statue of St. George, which stands in a niche of Or San Michele. The finest series of paintings of his life and sufferings is at Padua, in the chapel of St. George, executed by Altichiero and Jacopo degli Avanzi, pupils of Giotto. Carpaccio's at Venice deal only with the dragon-story, and the subsequent baptism of the princess and her father. —Prof. Hughes exhibited a half figure in gilt bronze, 1½ inches in height, which was described by Prof. Middleton as follows: It appears to have formed part of the ornaments of a large altar candlestick or some such object of ecclesiastical use. The figure is that of a king wearing a crown, and worshipping, with folded hands; its base is surrounded with a garland of trefoil leaves, which, together with the stiff treatment of the beard, and the conventionally wavy hair, seem to show that the figure is of the fourteenth century. It appears to be a *cire perdue* casting, and is thickly gilt, evidently by the old mercury process. It is said to have been found in a grave, near Kirkwall, in the Orkney Isles, and had been lent to Prof. Hughes by the Rev. Dr. Omand, of Monzie.—Mr. J. W. Clark exhibited, and made remarks on, one of the sheets of John Hamond's plan of Cambridge, published in 1592. He prefaced his remarks by an exhibition of the plan by Richard Lyne (1574) drawn to illustrate the *Historia Cantabrigie Academiæ* of Dr. Caius. This, the earliest plan of the town, is a bird's-eye view, drawn without any regard to scale or proportion. It was succeeded by that which appears in George Braunius's *Civitates Orbis Terrarum*, which has all the appearance of a new plan, but is in reality only Lyne's plan turned round, so that the spectator is supposed to view the town from the west instead of from the south. A copy of this plan appeared shortly afterwards, with the omission of the figures in the foreground; and the plan preserved in the British Museum, by William Smith, dated 1588, which has lately been printed in *Shakspeare's England*, is only a part of Lyne's plan. Hamond's plan is drawn to scale, with considerable accuracy; and, being about 4 feet long by 3 feet deep, it is of sufficiently large size to admit of the buildings being laid down with clearness of detail. It consists of nine sheets, engraved on copper, to the scale of 120 feet to the inch. Hitherto a copy in the Bodleian Library, presented by Baker to Hearn, was believed to be unique. A few weeks ago, a copy of the central sheet was found by Mr. John Foster in a portfolio belonging to his late father, and entrusted to Mr. Clark for description. By a fortunate accident it happens that this sheet is the one which in the Bodleian copy has been seriously damaged by damp. The larger part of it is occupied by Trinity College, as its buildings were arranged before Dr. Richard Neville became master; and several details which were hitherto obscure can now be cleared up. The small plan of Cambridge which appears in a corner of Speed's map of Cambridgeshire (1610) is a copy of part of Hamond's plan; as is also the rare plan attributed to Hollar, of which a fine example, preserved in the Fitzwilliam Museum, was exhibited by the director. It is hoped that this discovery may direct the attention of collectors to the possibility of recovering some of the other sheets.—Mr. W. M. Fawcett brought before the meeting the recent discovery of a clerestory in Linton Church. He mentioned that the plan of the church was not unusual, in that it had a west tower, nave and aisles, and chancel with chapels beyond; but the construction of the nave showed five arches and a half of early character on the south side, and only three of later date on the north. The clerestory on each side had four windows and was of still later date. Some repairs had lately been effected in the church; though it was not proposed at first to touch the plaster on the walls, it was ultimately found necessary to do so, and in removing this plaster three circular windows were found below the present clerestory. They now opened under the roof of the present aisles, and so were simply opened out and left. The roof of the original aisle evidently finished at a string below these windows, and there is a weather-moulding showing the pitch of the old nave-roof. Only three of these windows were found over the three western piers; and if more ever existed they were taken away when a large arch the size of those on the

north side was introduced in the place of the two eastern arches. This arch was only removed a few years ago, and the arcade made symmetrical to please the taste of a somewhat fanciful parishioner.

NEW SHAKSPEARE SOCIETY.—(Friday, February 8)

Dr. F. J. FURNIVALL in the chair.—Miss Grace Latham read the second part of her paper on "Shakspeare's Development in Comedy." In the "Comedy of Errors" we found a change in the method of construction, which was that of four central figures, instead of a central group. Behind these central figures was a commonplace background, with what we might call a "middle distance" of tragedy. The advance was great in this comedy, which, though simple, was of perfect construction; the five acts all filled with the plot, and the climax well led up to. It was an advance in characterisation, in reflexion, and in power of construction. It was worth noting that Shakspeare's first finished portrait of a woman was that of a jealous wife. In the "Two Gentlemen of Verona" we next find Shakspeare first essaying a complicated plot, with six threads; his real interest, however, being less in the plot than in the development of the principal characters. For construction, we had here a central group of six figures, with a background more connected with the central figures than was the case in the "Comedy of Errors." The climax, however, was reached too soon—in Act III.—and the end was weak in consequence. The new departures consisted in the use of a new species of comedy—the use of romance—and the appearance of Shakspeare's first "great lady." Miss Latham then gave her reasons for considering the "Midsummer Night's Dream" to be the second comedy in point of date. The characters existed for the plot, and not the plot for the characters. The play was padded out with songs and dances, and a play within a play. It was full of country references, with no town references; and it was more a poem than a play. In addition, there was its coldness, its want of strong characterisation, ignorance of women, lack of thought and philosophy, and lengthiness and prolixity. In the "Merchant of Venice," constructed, like the "Two Gentlemen," with a central group and a complicated plot, we found the "great lady" character, and woman's high comedy, fully developed; and tragedy and comedy combined, this time on the same plane.—The chairman could not accept the place given to the "Midsummer Night's Dream" by Miss Latham. A want of characterisation was claimed for it; but one had only to compare its characters with those in the "Errors" and the "Two Gentlemen," and ask oneself which characters one remembered best? He thought that sufficient justice had not been done to the immense advance in the "Merchant of Venice."—Mr. G. B. Shaw also differed as to the date of the "Dream." The advance from the "Two Gentlemen" straight on to the "Merchant of Venice," without the intervening step of the "Dream," would be incredible.—Mr. Floyd Wilson thought that Shakspeare's advance in the "Merchant of Venice" was similar to that of all artists, whose gradual progress we do not perceive, but are suddenly conscious of something brilliant. In this case it was the outburst of the successful man, at last sure of his own powers.

FINE ART.

THE GROSVENOR GALLERY.

II.

THE Wilsons are not so numerous or important as last year; but in the same place as then was occupied by Mr. Rankin's superb and poetical "View between Dolgelly and Barmouth" there hangs another which is an exceptionally fine example of the master, especially in colour. This brilliant picture (75) belongs to Mr. J. Orrock, and is called "Lake Nemi," with a doubtful query after; but its name matters little. It is a masterpiece which need not fear comparison with the work of any master of any school—one of those works which enable us to understand how an artist

contemporary with Wilson, and of no mean ability as a landscape painter—Edward Dayes—should write of him and Gainsborough.

"His [Gainsborough's] excellence lay in his colouring; the silvery tones are fine, with a deal of air, and the figures and animals often spirited; yet to compare him (as a landscape-painter) with Wilson, as Reynolds did, is to put the strength of an infant in comparison with Goliath."

Of fine sweet quality is also Mr. S. S. Joseph's little "Lake Scene" (33); and Mr. Hollingsworth's "Sion House" charms in spite of its mannerism.

The Crome's are both important and fine. The most striking and original is a rather dark and dull picture of "Gibraltar Watering Place, Back River, Norwich" (51), with a stormy sky, and a ragged paling inclining over the water and reflected in it, forming the chief light and centre of the composition. It is impossible to account in words for the impressiveness of this fine work, formed of such simple elements so simply painted; but it reminds us of the artist's injunction to his son—to dignify everything he painted, if it were only a pigstye. Of Crome's seapieces there probably does not exist a finer one than Lord Wantage's view of the Norfolk coast (145), with its low yellow cliffs, and the cutter with its broad brown sail against the slatey sky; but Mr. Quilter's little "Yarmouth Pier," with its sunny clouds and clear evening air, has charms which its larger rival misses. Of Crome's small landscapes there are a few of the finest quality, as Mr. Orrock's "Glade Cottage" (68), Mr. Joseph's "Woody Landscape" (80), and Mr. Lockwood's "Woody Landscape with Sheep" (113). We wish that we were sure that Mr. Gray Hill's large "Woodland Scene" (163) were a Crome, or at least that we knew the name of the painter, for it is a fine picture. The oil paintings of Cotman are so comparatively rare that we are glad to see again Mr. Benson's "Scene on the East Coast" (141), the large, ill-composed, but broad and richly coloured picture that was at Burlington House a winter or so ago. Of fresher interest and greater power and poetry is the noble "Homeward Bound" (35), belonging to Mr. Thomas Glen Arthur, with its great ship seen against a cloud-barred evening sky, and ploughing slowly through the cool dark green waves. We wish it were in better condition, for it shows the artist in a moment of rare inspiration. A very good and characteristic little seapiece by Cotman is sent by Mr. Humphry Ward (100). Nor does this end the examples of the Norwich school. Both of Crome's pupils, Vincent and Stark, are represented—the former by probably the largest number of works ever brought together in one room since his unexplained disappearance at the age of 25. Mr. Cuthbert Quilter's "Greenwich Hospital" (16) and Mr. Hollingsworth's "On the Yare" (24) represent this gifted young artist at his highest; and Mr. Louis Huth's "Harbour Scene" (92), and Mr. Orrock's "Homestead" (135) are bright and good examples. The Starks lent by the last-named owner and Mr. Crush (22 and 150) are of fine quality; and Mr. Jeffrey Whitehead's small seapiece by Stannard (13) completes a representation of the Norwich school which misses none of the most important members of it, and none of the second rank except Ladbroke and Thistle.

By Turner are four pictures, none of them of the greatest importance; but Mr. C. Morrison's "Pope's Villa," is a beautiful picture of his middle time, very elegant in composition. It appears in a bad state, but judicious cleaning would probably reveal all its original loveliness. Lord Wantage's "High Street, Oxford" (34) and "Landscape with Bridge" (38) are both probably a few years earlier. The former is possibly that exhibited in 1812; and Lord

Wharfedcliffe's "Avalanche in the Val d'Aosta" (27) was at the Royal Academy in 1837 under the fuller title of "Snowstorm, Avalanche, and Inundation: a Scene in the Upper Part of Val d'Aouste [sic], Piedmont." It is one of Turner's most daring attempts to depict confused and terrific phenomena.

Constable is, on the whole, much better represented, notwithstanding the large number of fine examples of the master which Sir Coutts Lindsay gathered together last winter. First of all there is the famous "Lock" (85), lent by Mr. C. Morrison, one of the most characteristic and strongest of his pictures, fine in foreground as in distances, in water as in sky, finely drawn and finely painted throughout—a landscape to which, for truth and vigour, it would be difficult to find a rival in the world, except among Constable's own works. Even among these it would not be easy to match, in its silveriness and lightness, the delightful little "Yarmouth Jetty" (37), of which Mr. C. F. Cundy is the fortunate possessor. It is suggested in the catalogue that this most delicate and luminous of Constables was one of the pictures sent to France with the "Haywain" in 1824, which created such a furore at the Salon, and that the other was the "Bridge," now at Burlington House. If this be so, the present is an opportunity which may never occur again for studying the three pictures which had such a potent influence on French art. Two hundred and fifty pounds was the price, the small picture of Yarmouth being "thrown in." Mr. Orrock sends another little seapiece of Constable's (132) of a somewhat similar quality. Besides these are Mr. Lewis Fry's "Gillingham Mill" and Mr. Thomas Ashton's "Valley Farm," both of which have been exhibited within recent years. We would, however, rather see these again than a good many of the studies and sketches of the painter, most of which are exhibited by the executors of the late Miss Isabel Constable. To those, however, who wish to study the manner in which Constable used to record his impressions, or blot out his first conception of a composition, the fifth room will be very full of interest. Here he will find first studies for the "Salisbury from the Meadows" and "Dedham Vale" and "The White Horse"; and, among others, the "Opening of Waterloo Bridge"—the last a wonderful arrangement of little dabs of paint, showing his conception of the scene as a brilliant arrangement of variegated points of colour, the civic barges with their brightly dressed rowers dotting the river down from Whitehall Stairs. As we know, he spent many years over this picture, and failed in the end to satisfy himself or the public. Here also are tender studies of clouds and brilliant splashes of sunsets, and bits from Suffolk and Hampstead, one fine warm moonlight sketch, rapid summaries of trees, and others like "The Study of an Elder Tree" (272), carefully finished. On the whole, an interesting collection of the odds and ends of a painter's life; but, even in the case of so celebrated a painter as Constable (more, perhaps, on that account), the public exhibition of such hasty and insignificant work as much of this is is an example which we hope will not be followed.

The reputation of Morland, which has had so lively a revival of late years, is likely to be still further increased by the many choice examples of his best work at this exhibition. Nothing can be better of its class than Mr. Hollingsworth's "Carrier's Stables" (63), or, in another way, than his gemlike little "Surprise" (55). A brilliant little landscape is Mr. Crush's "Poachers" (59), and Mrs. Thwaites's "Lost Kite" (1) and "Happy Family" (87) are examples of his skill when most accomplished and refined.

Except Sir John Neeld's "Scene from

"*Quentin Durward*," by Bonington (18)—fine as usual, in colour and unusually vigorous in design—there is little else that deserves special mention among the oil paintings, though Etty and Landseer, Stothard, Ward, Cotes, Chambers, and other celebrated artists, are represented by interesting examples. Of the pastels the showy works of John Russell will be useful chiefly in showing modern pastellists the dangers of the material. The only artist who seems to have understood it thoroughly is George Knapton, by whom Mr. Humphry Ward sends a delightful portrait of Mrs. Brocas (221). Hugh Douglas Hamilton's portrait of George, sixth Duke of Argyle, belonging to Sir George Russell (223), is also excellent, but it is all elaborately worked with the point. Pleasant is Sara, Countess of Essex (224), lent by Mrs. Frederick Fane, but it resembles the work of Daniel Gardner rather than Russell, to whom it is ascribed. There is much grace and quiet colour in three pastels by Gardner, which belong to Mr. A. Anderson Weston (200, 201, 202). The other pastellists of the century (1737-1837) here represented are Romney, Francis Cotes, Stanley, M. King, John Raphael Smith, and J. F. Rigaud.

COSMO MONKHOUSE.

THE GLASGOW INSTITUTE.

THE twenty-eighth exhibition of the Glasgow Institute is probably one of average—certainly not of more than average—excellence; but the appearance of the rooms, and the impression produced by their contents, have suffered considerably from the frequently unintelligent arrangements of the hanging committee. Seldom, indeed, have we seen an exhibition in which a greater number of indifferent pictures occupied prominent positions, or in which the various works have been combined with so little regard for mutual helpfulness of tone and colour. A particularly flagrant example of the last-named error is the hanging of Mr. W. E. Lockhart's "Glaucus and Nysia" side by side with Mr. Burne Jones's "Tower of Brass," whose potent tones are quite fatal to the more delicate colour-scheme of the Scottish painter's work.

As usual in the exhibitions of the Glasgow Institute, the examples of current Scottish art have been supplemented by a few selected works by important London artists, and even by deceased masters, drawn for the most part from the cabinets of wealthy West of Scotland collectors. Among these the most striking is the fine example of Mr. Burne Jones's work to which we have referred; and another excellent subject from his brush is the large water-colour of "The Bath of Venus"—a subject rich in colouring and learned in its expression of the nude, but missing, we cannot but think, something of the exquisite facial expression which characterised one of the attendant maidens (that immediately to our right, above the head of Venus) in the published pencil sketch that was executed for the picture. The examples of Constable are numerous, but small in size, and hardly expressive of the master at his best—of his vivid sense of the glitter and motion of nature. They can hardly be other than disappointing to any visitor who may have fresh in his recollection the admirable series of the master's oil sketches now visible at the Grosvenor Gallery. Neither can the examples of Patrick Nasmyth's landscape—the "Carisbrooke Castle" is the finer of the two—be held as representative of the high-water mark of his art; while the little "View on the Arno," by Richard Wilson, is too minute and trivial to be regarded as a fitting example of the great modern master of classical landscape. By Mr. G. F. Watts is a noble "Diana and Endymion"—a finished oil sketch for the

larger picture; and on a screen in the Great Room hang Mr. Whistler's deeply pathetic portrait of his mother, alike in feeling and expression the greatest of his works; Sir John Millais's powerful half-length of Lord Salisbury; a richly coloured example of Millet—"La Laveuse"; and a delicate and transparent French coast scene by Bonington.

Among the landscapes by living Scottish painters are two fresh and vivid coast scenes, full of air and sunlight, by Mr. W. M. Taggart; and Mr. J. Lawton Wingate's "Winter Twilight"—a small picture, but in quality and in composition (usually this painter's weak point) one of the most perfect and complete things that he has given to the public. Mr. W. D. McKay shows his carefully painted "Noonday Rest" of tired haymakers; Mr. Colin Hunter's vigorous wave-painting is seen in his "Fishers of the North Sea"; Mr. T. F. Goodall sends his impressive "Last of the Ebb, Great Yarmouth"; and from Mr. P. Macgregor Wilson comes a warmly tinted picture of "A Summer Day" by the shore, with pleasantly introduced figures of children at play among the white, sun-lit sands. Mr. W. Logsdail is represented by his "St. Martin's-in-the-Fields"—a Chantrey Bequest picture, lent by the Royal Academy, grey and harmonious in its treatment of the architecture and background, but rather spotty and wanting in relation in the patches of vivid colouring appearing in the foreground figures.

Among the figure-pictures is a remarkable and individual subject by Mr. A. Roche from the legend of the "Good King Wenceslas"—a work uniting the aims and methods of the modern French school of landscape with an attractive mediaeval quaintness in the figures. Mr. William Kennedy paints with some dramatic power, but with little beauty of form, handling, or colour, "The Deserter" proceeding handcuffed along a country road lighted by a wan and dreary sunset, under guard of a couple of mounted hussars, watched by a party of sympathising and indignant field-workers. Mr. James Guthrie, one of the most recently elected Associates of the Royal Scottish Academy, shows a full-length of "Mrs. Fergus," strongly suggestive of foreign art-methods. There is some excellent colour in the mingling tones of the background, with the green light streaming from the window to the right; but the purple and ruddy hues of the drapery are ill-chosen and ill-combined, the brush-work is characterised by an unsightly spottiness which destroys all quietude and harmony of effect, the drawing of the right arm is markedly defective, and the flesh-tones are unpleasantly muddy and wanting in purity. It is an unsuccessful effort of a really capable painter, who is seen to far greater advantage in a pastel portrait of a child which he exhibits—a work full of refinement, concentration, and transparency. Mr. George Reid sends his portrait of "John Ure, Esq.," firm in touch, luminous in its flesh-painting, full of individuality and character, like all that issues from the studio of this thoroughly accomplished painter; and Mr. C. E. Stewart shows a pleasing and carefully handled half-length of a lady. In the water-colour room are Mr. Arthur Melville's richly coloured, cleverly touched, "Snake Charmer," and Mr. E. A. Walton's striking pastel of a peasant girl's head.

In the department of sculpture the exhibition is decidedly stronger and more interesting than usual. Mr. E. Onslow Ford shows a most graceful little bronze statuette of a naked girl, a fine study of a female head, and another of the picturesque time-worn head of an aged woman. Mr. Homo Thornycroft is represented by his bas-relief of "Charity and Justice," one of the decorations of the Gordon Memorial in Trafalgar Square. Mr. J. Massey Rhind is

seen to advantage in the large lines and well-chosen poses of his group of mother and child, while we have a glimpse of some of the most powerful French sculpture of the earlier part of our century in the two figures of "Tigers" by Barye.

CORRESPONDENCE.

ANDREA DEL SARTO'S "CARITA."

Oxford: Feb. 9, 1889.

Thanks to the kindness of my friend, Count Angelo de Gubernatis, I have long been in possession of a photograph of his cartoon of Andrea del Sarto's "Carita," to which Mr. William Mercer calls attention in the ACADEMY for February 9. There can be little doubt that his cartoon, likewise executed in *grisaille*, stands half-way between the original portrait in my possession and the idealised symbolical figure executed in *fresco* in the Collegio dello Scalzo. I should have brought this important discovery to the knowledge of the public long ago, if I had not waited the result of some important inquiries in which Count Angelo de Gubernatis is engaged as to the history of these cartoons. Doubts were expressed at first by some very competent critics as to the genuineness of my cartoon. These will now be completely removed, I believe, by the picture in the collection of Count Angelo de Gubernatis at Florence.

F. MAX MÜLLER.

NOTES ON ART AND ARCHAEOLOGY.

The Council of the Royal Institute of British Architects have awarded their royal gold medal for the current year to Sir Charles T. Newton, formerly keeper of the Greek and Roman antiquities at the British Museum, in consideration of his works as a man of science and letters.

On the advice of Mr. Penrose, the dean and chapter of St. Paul's have given a commission to Messrs. Salviati to execute another mosaic for one of the spandrels under the great dome. The subject is "The Evangelist St. John," designed by Mr. G. F. Watts, and enlarged to the full size by Mr. Breeton. It is now more than twenty years since the mosaic of "The Prophet Isaiah" was executed by the same firm.

At the request of Sir Coutts Lindsay the following artists have consented to act as a hanging committee for the summer exhibition of the Grosvenor Gallery: Messrs. W. Q. Orchardson, Luke Fildes, E. J. Gregory, A. Stuart Wortley, G. P. Jacomb-Hood, and E. A. Waterlow.

MESSRS. WILLIAM B. HALE and Robert McGregor have been elected full members of the Royal Scottish Academy, in place of the late Robert Herdman and Norman Macbeth.

DURING April and May Messrs. Dowdeswell, in conjunction with Messrs. Buck & Reid, will hold a loan exhibition of works by French and Dutch painters of this century. There will be included four or five famous Millet's, and several good examples of Corot and Rousseau. Among Frenchmen, are Diaz, Daubigny, Dupré, Delacroix, Decamp, Troyon, Monticelli, Breton, and Courbet; and among Dutchmen, Israels, the three Marises, Bosboom, Mesdag, and Mauve. It is intended, moreover, to include works by Meissonier, Gérôme, Jacque, and Van Marcke; and a special interest will be given to the exhibition by a selection from the works of Georges Michel and Adolphe Hervier—two French landscape painters, long neglected, whose reputation has greatly risen of recent years.

It is understood that the French have abandoned their intention of excavating at Delphi, in view of the large sum of money demanded as compensation for the village of Castri, which now occupies the site. The opportunity has now been offered to the Americans; and Prof. C. E. Norton, of Harvard, has issued an appeal for a subscription of 80,000 dollars (£16,000), to enable the American Archaeological Institute to undertake the work. American activity in Greece has hitherto been chiefly devoted to identifying the sites of some of the demes in Attica. Only last month, Mr. Washington, of Yale, succeeded in proving by inscriptions that old Stammata was the chief centre of the deme Plotheia, one of the original members of the Ionic confederation.

A VALUABLE and beautiful work has recently been issued by the firm of P. Kaeser, of Munich (London agent, E. G. Cundall, Henrietta Street, Covent Garden), on the Royal Bavarian collection of paintings in the Old Pinakothek, Munich. It is a large folio, containing fifty etchings by Prof. J. L. Raab, with letterpress by Prof. Fr. von Reber, Director of the Bavarian State Galleries. Among the pictures which have been etched by Prof. Raab in his usual masterly style are three Raphaels, five Murillos, seven Van Dycks, six Rubenses (including the "Battle of the Amazons" and the "Lion Hunt"), Titian's portrait of Charles V., Holbein's of Sir Bryan Tuke, and Albert Dürer's of himself.

MISS AMELIA B. EDWARDS lectured at the Town Hall, Manchester, last Wednesday, upon "Ancient Egyptian Portraiture in Sculpture and Painting," giving upwards of fifty illustrations of Egyptian portrait-statues and painted portraits, which were shown by the oxyhydrogen lantern. Miss Edwards showed how all portraiture was in its origin funerary, but not memorial; the portraiture of ancient Egypt being designed to provide an artificial body for the "Ka," about which she has recently been writing in the ACADEMY. The lecturer conducted her audience through all the leading schools of Egyptian art, beginning with the Great Sphinx of Ghizeh, the oldest specimen of sculpture in the world, which she ascribed to prehistoric artists, and for which she claimed an antiquity so remote that it might even extend to a period of 10,000 years. The latter part of the lecture was devoted to an account of the portrait-mummies discovered last year by Mr. Petrie in the Fayûm. Having described the processes and pigments employed by the artists of this period, Miss Edwards exhibited a series of eighteen very beautiful examples of these extraordinary panel portraits, which date from about 200 B.C. to A.D. 100.

THE STAGE.

THE PRINCESS'S MELODRAMA AND "THE SCHOOL FOR SCANDAL"

It is understood that, in the last piece produced by Mr. Wilson Barrett at the Princess's, the stalls were considered rather more carefully than the pit and the gallery. If that was a mistake it is one with which it is perfectly possible to sympathise; but Mr. Caine and Mr. Barrett, on the present occasion, have fallen into no such error. The acting of the play may well appeal, indeed, still to the higher class of audiences, or to audiences in their higher moods; but the piece itself, by subject, structure, and treatment, is addressed, in the first instance, to lovers of the sensational and to lovers of that peculiar mingling of the familiar and the novel which a melodrama alone affords. Mr. Irving is

reported to have expressed himself with a measure of contemptuousness on the drama that is not meant for acting. He would have something more than tolerance, perhaps, for "The Good Old Times," for this drama certainly is not meant for reading. No, no; it is not, and it does not aim to be, very literary in form. It is not very philosophical: it is not very poetic; it does not abound in proofs of the penetrating observation of life; but it gives us characters to detest and characters to like, and a story in which it is impossible not to take an interest.

It is very likely that, by the time the piece is seen by any large portion of the public, the story will have been compressed in certain places. Thus, the earlier grotesqueness of Mr. Pateman as an aboriginal may well find itself abbreviated; and even Mr. George Barrett—ever humorous and genial—has a little too much opportunity as long as that with which he is concerned is not the necessary business of the play. Of course, we should prune him nowhere else, since in himself he is most pleasant and refreshing. Again, the scenery—a great aid in some respects, since much of it is exquisitely painted—is, at a certain point, rather an encumbrance. The panorama makes us acquainted with the landscape of the Bush; introduces us to Australian vegetation and to a being whom the aboriginal describes as the last woman of his tribe—a being with whom we should "desire to be better strangers." But while the panorama goes its length the real story flags a little. Pulled together, by this means and that, it would be found, we think, to gain in interest and to gain in strength. And, meanwhile, it is at all events healthy; it is interesting in its presentation of many of the facts of convict life some thirty years ago; it is occupied a little with social problems *à la* Charles Reade; and it contains an abundance of scenes which steadily and inevitably hold the attention.

Much, of course, is due to the acting, writers and performers having played into each other's hands with good effect. The stage has no better representative than Mr. Wilson Barrett of a manly person, accused of things of which he is innocent, and subjected to poignant suffering. Both in his chivalry and in his disasters it is possible, nay easy, to believe, so dramatic is Mr. Barrett in his intenser moments, and so natural in his quieter. Mr. Barrett is at the same time romantic and reasonable, impressive and judicious. To Mr. George Barrett's quaint humour we have already paid tribute. The two arch-villians of the piece are skilfully represented by Mr. Austin Melford and that very rising actor Mr. Lewis Waller, whom we saw lately in "Brantingham Hall." Several quite unimportant men's parts are capably played. The cast therefore, in all particulars, has been well looked to. Miss Eastlake's part, *larmoyante* and womanly, sympathetic and tender, is of the kind that she has played before, very satisfactorily; and she plays it now with ripeness of method and with undiminished sincerity. An admirable reality is bestowed upon the mental tortures of a scoundrel's wife by Miss Webster—a young actress agreeably devoid of mannerisms and of the conventional. The humours, the sunshine and warm-heartedness, of a typical Irish

servant are well expressed by Miss Belmore. With such a cast the drama's prospects of popularity—considerable no doubt in any case—are sensibly increased.

Though the Globe performance of "The School for Scandal" is far from an ideal one, it is, by reason of certain of its features, quite worth seeing. Several of the performers are unmistakably American; and that, though it is scarcely of itself a merit, does give a fresh source of interest to the show. I cannot honestly say that the player who enacts Joseph Surface—or who speaks his words—has anything of the large graciousness of eighteenth-century manner. Snake wants malice and meanness. Lady Sneerwell is too good looking—too fresh and blooming—for a "qualified old maid": the term by which Sir Peter knew her. And Maria, suitably simple in gesture and expression, should, however much of a *débutante*, be more practised in the minuet. One or two better known English performers, to whom the traditions have in a sense descended, are fitted more thoroughly to their parts. Miss Vaughan—whose dance still gives the pleasure that the dance of Mdlle. Sallé gave to Voltaire—has made herself an efficient actress of comedy. Her intelligence goes a long way, and a gentle vivacity of nature helps her still further on her road. Miss Carlotta Leclercq's Mrs. Candour has little of the grand manner, but the spirit of the part is somehow felt in it. Mr. Burrows plays the sympathetic little part of Rowley as well as I have seen it done for many a year; and not only stage knowledge, but a welcome discretion to boot, is shown by Mr. Lionel Brough as Moses, the money lender. This financier is sometimes represented much as one might represent an old clothes man. It was not, however, to a Jew from Houndsditch that so gay and modish a youth as Charles Surface would have resorted when he was in need of cash. Mr. Fernandez, a greatly esteemed actor, who may be relied upon for being "judicious," and who is not seldom forcible as well, represents Sir Peter. He plays like a practised artist, and understands every line of his part. Never once is the emphasis misplaced; and that alone, as times go, is a great achievement. But I find fault with him for several matters of detail. He makes Sir Peter a little too robust, and a little too young. And though his Sir Peter is not actually modern—though he may belong, indeed, conceivably to the eighteenth-century—he is not fine gentleman enough. *Grand seigneur* Sir Peter was, to the tips of his fingers. He was proud of having made almost a *mésalliance*—since the girl was so clever and so fascinating. To the end of the chapter, as long as he kept his temper, his air towards her would be one of good-humoured and elderly patronage. But, though details may be wrong here and there, there is life and reasonableness in the performance. A last complaint shall be of the amount of "gag"—of the far too frequent additions which do but detract from the perfection of the work. Sheridan was not only a severe literary artist—he was a manager who studied his public. Is there then the very faintest of reasons for supposing that his dialogue can be improved by being added to? It can only be weakened and spoilt. No doubt the average

actor, like the average painter, thinks himself quite capable of assuming a writer's functions, and of improving, at very short notice, the work of an accepted master of comedy. But at the superfluity and disastrousness of his labour—the labour of one who does not understand the very first conditions of the practice of the art he meddles with—the judicious can but grieve. Sheridan, amended by the average actor, is rather more than we can believe in.

FREDERICK WEDMORE.

STAGE NOTES.

MR. AND MRS. KENDAL will re-appear in London before the middle of March. The run of "Mamma" at the Court Theatre will be stopped for their arrival, and Mr. Pinero's "The Weaker Sex"—which has been already produced in the provinces—will be put on instead. A new play by Mr. Sydney Grundy, in which Mr. and Mrs. Kendal appeared at Nottingham the other night, may possibly also be performed before the close of their London season.

WE hear that an engagement has been made with Miss Rose Norreys to play an attractive comedy character in Mr. Henry Arthur Jones's new piece, which will be produced at the Haymarket at Easter.

THE so-called "Théâtre Libre" was quite a failure, it is understood, during its short sojourn at the Royalty under the management of M. Mayer. The company played only two pieces, both of which were accounted unmistakably proper as well as prodigiously dull. Recourse has since been had, at the same little house, to "Denise"—which, however, has not this time had the advantage of Mdlle. Jane Hading's presence as the interpreter of its principal character.

WE are glad to note that Mr. Charrington's short series of *matinées* of "The Love Story"—which is written by Mr. P. Leclercq, a brother of Miss Carlotta and of Miss Rose Leclercq—begin on Monday at the Vaudeville, when Miss Janet Achurch will be seen in London for the first time for several months, and in a part, moreover, which, it is said, gives scope for the exercise of her art.

THE annual public meeting of the Shakspeare Reading Society will take place on Wednesday next, February 20, at the London Institution, when "Twelfth Night" will be rehearsed under the direction of Mr. W. Poel.

MUSIC.

RECENT CONCERTS.

THE Saturday concerts were resumed at the Crystal Palace on February 9. The programme included a novelty—Lalo's Overture to the opera, "Le Roi d'Ys." This French composer is best known in England by his *Symphonie Espagnole*, produced at the Crystal Palace in 1878. However, four years earlier Señor Sarasate introduced, at a Philharmonic concert, an interesting concerto by Lalo, which, we believe, has never been repeated. "Le Roi d'Ys," brought out last year at the French Opéra Comique, achieved considerable success there. The Overture contains clever writing and skilful orchestration, but it is literally a Vorspiel, *à la* Gluck, or Wagner; and, therefore, loses meaning in a concert-room. The programme-book gave no explanation whatever. A brief account of the persons or events with which the various themes are associated might have proved, to a certain degree, helpful. Again, the date of M. Lalo's birth is given as 1823, but 1831 is, we believe, more correct. The performance of Beethoven's Piano-

forte Concerto in C minor, by Otto Hegner, was, of course, the chief event of the afternoon. His playing was wonderful for its neatness, crispness, and *brío*. It is impossible not to feel, in certain passages, that he requires bigger hands and stronger fingers to give expression to all that he understands and feels; but this is a failing which time will soon cure. In a showy cadenza, written specially for him, he showed extraordinary command of the key-board. Later in the afternoon he played some Liszt solos in a manner which astonished the audience. The programme included Beethoven's Symphony in F. Mr. Manns conducted with his usual care and energy. Miss E. Spada was the vocalist.

M. J. Kruse, a native of Adelaide, and a pupil of Joachim, was the violinist at Monday's Popular Concert. He has a good tone, good execution, and, as the name of his teacher would lead one to expect, good style. There is, however, a certain roughness about his playing; and in several passages of the first and last movements of Beethoven's Quartet in E flat (Op. 74) his intonation was faulty. The Adagio, however, was interpreted with much taste and feeling. M. Kruse also played as solo a Sonata by Tartini, and took the lead in Brahms's Pianoforte Trio in C minor. He was well received, and, though recalled three times, gave no encore. For this he, as a newcomer, deserves praise. Mr. Max Pauer played with great dexterity Chopin's difficult Scherzo in B minor (Op. 20), but he was scarcely satisfactory in his rendering of the Nocturne in E; the tempo was hurried and the tone cold. Miss L. Lehmann sang her favourite French air, "La Charmante Marguerite," and two songs by Mr. Hamish MacCunn.

The Ninth "Symphony" Concert on Tuesday evening was devoted principally to Wagner. As a commemoration of the sixth anniversary of the master's death, Beethoven's "Eroica" was suitably included in the programme. Mr. Henschel's programme contained excerpts from "Lohengrin," "Meistersinger," "Tristan," and "Parsifal"—four works which testify not only to the greatness, but also to the versatility, of Wagner's genius. With regard to the performance of the Wagner pieces, little need be said. Some were successful, but the prelude to "Parsifal" left much to desire. The first movement of the "Eroica" was given with more fire than refinement; the Marcia Funebre was much more satisfactory. Mr. Henschel sang Sachs's monologue from the third act of "Die Meistersinger," with the orchestra under the direction of Mr. Hamish MacCunn. There was a very good attendance.

Fraulein C. Geisler-Schubert, grand-niece of the composer, Franz Schubert, and a pupil of Mme. Schumann, gave a concert at Prince's Hall on Wednesday afternoon. The programme was devoted entirely to the works of Schubert, commencing with the delightful Trio in B flat (Op. 99), charmingly interpreted by the concert giver and Messrs. Straus and Howell. For her first solo, Mdle. Geisler played the Sonata in G (Op. 78). Her technique is excellent, and her touch light and pleasing. Moreover, she plays with rare intelligence and feeling, and without any trace of affectation. The slow movement was, perhaps, taken a shade too fast. Her rendering of the minuet and trio was clear and crisp, and the finale was given with great spirit. She afterwards played two of the Impromptus and one of the Moments Musicaux. A pleasing feature of the programme was the artistic rendering of some of Schubert's attractive songs by Fraulein Fullinger. Owing to the very bad weather there was but a moderate attendance. We shall be glad to hear Mdle. Geisler again, and as interpreter of Beethoven, Schumann, and Chopin.

J. S. SHEDLOCK.

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